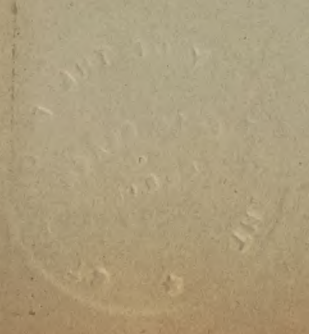


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TAPESTRY.

EARLY SIXTEENTH CENTURY.

Museum of Antiquities of Seine-Inférieure.

On a background strewn with flowers three winged stags are seen, the middle one sitting in an enclosure surrounded by a palisade of hurdles. Between his front feet he holds the staff of a banner powdered with golden suns, and among them the Archangel Michael killing the Dragon. A riband twines about the staff with this legend on it :

Cest estandart est une enseigne
Qui a loial François enseigne
De jamais ne la bandonner
S'il ne veult son honneur donner.

The two other stags have round their necks crowns heightened with fleurs de lis, and an escutcheon of the arms of France. Round the neck of each floats a riband on which we read :

Armes porte très glorieuses
Et sur toutes victorieuses.

Si nobles na dessoulz les cieuls
Je ne pourroye porter mieulx.

Above are two fortresses with machicolated towers on scarped cliffs.

The specially decorative character of this tapestry, the shape of the letters of the legends, the architecture of the buildings, and the floral ornamentation of the background justify us in attributing it to the last years of the fifteenth century or the beginning of the sixteenth, the time of Louis XI., and in regarding it as undoubtedly French.

See GASTON LEBRETON. — *Notice lue à la réunion des Sociétés des Beaux-Arts, 14 avril 1898.*

TAPESTRY.

THE INSTRUMENTS OF THE PASSION.

EARLY SIXTEENTH CENTURY.

Cathedral of Angers.

The ground is dark blue strewn all over with flowering plants, animals and birds. Three kneeling angels wearing copes or dalmatics of great magnificence, with a cross above their heads, bear the Instruments of the Passion, and between them hang broad labels on which is written in Gothic letters the rhymed legend of each subject. The two angels here reproduced support, one the spear, and the other the rods, the pillar and the scourges of the flagellation.

In various places shields are introduced bearing the arms of Pierre de Rohan, Lord of Gié, and le Verger, the father of François de Rohan, Bishop of Angers.

This tapestry is in three portions. It came originally from the church of Sainte-Croix, Château du Verger, in the Commune of Seiches (Maine-et-Loire).

The style of the angels' figures and the free introduction of flowers and birds to enliven the background are certain evidence of the French origin of this tapestry, wrought, no doubt, in some workshop on the banks of the Loire, between 1513 and 1520. They are probably later than the death of Pierre de Rohan, in 1513, as the knotted cords surrounding the escutcheons indicate the widowhood of his wife, by whose command they were doubtless made.

See *Les Tentures et Tapisseries de la cathédrale d'Angers*, by L. DE FARCY. — Angers, 1875.



TAPESTRY.



INGULARLY discordant as are the views held by different writers as to the origin of the art of tapestry weaving and the time when "haute lisse" tapestry (worked in the upright frame) was first manufactured in France, this much is certain: no works of this kind have come down to us of the thirteenth century; we have only historical records of any pieces produced at that period.

The question has been much discussed of the priority of the Flemish and French workshops, of those of Arras or of Paris. It is certain that documentary evidence shows Arras to have been an active centre of this manufacture in the fourteenth century; but towards the end of the century there may have been a transfer of this important industry under the influence of Charles V. of France, who encouraged all the arts.

Charles VI. carried on his father's artistic tradition. One of the artists employed by him, Nicolas Battaille, a citizen of Paris, began to be noteworthy in about 1363, and lived till 1406. He supplied more than two hundred and fifty tapestry hangings to the King. One of the King's uncles, Louis I., Duke of Anjou, ordered of him in 1376, a suite which has remained famous, and which was completed under the auspices of Yolande d'Aragon and Jeanne d'Anjou. This was the great series of the Apocalypse, of Angers. It has happily been preserved almost complete. The artist employed in designing the cartoons was none other than Hennequin, or

Jean de Bruges, Painter in Ordinary and Groom of the Chamber to King Charles V., to whom we also owe a wonderful number of illuminated manuscripts. For these compositions he found inspiration in a manuscript belonging to the King, which the royal owner ceded for the benefit of his brother, Louis d'Anjou. Each panel consisted of a large figure seated in a Gothic niche reading at a desk on which lay the Apocalypse, and of two rows, one above the other, each of seven scenes, one set with a blue and one with a red ground. Between the two rows was a brown border on which, in Gothic letters, was inscribed the text appropriate to each subject of the upper series, and there was a similar border below the lower series. Above each piece the sky, besprinkled with stars, was crowded with angels singing and playing on instruments. Below was the green earth bright with flowers, varied with little animals.

This work was essentially French; but the Flemish Provinces were already competing with those of France, and the marriage of Philippe le Hardi, Duke of Burgundy, gave amazing impetus to the upright-frame tapestries of Arras. Documents of the period constantly mention "Arras-work," and "the fine yarn of Arras;" indeed the *Arazzi* enjoyed an incredible reputation south of the Alps. The prevailing taste of the period, and a common tradition lead us to suppose that there was no great difference in the subjects and style of the two sorts of tapestry, and this makes it difficult to attribute the pieces to their place of origin.

The fifteenth century was indeed the crowning period of this exquisite art; and the products of that time collected in the Petit Palais will certainly remain one of our keenest memories of the Exhibition of 1900.

Two pieces of the hanging of *Le Fort Roi Clovis*, from the Cathedral at Reims, though not pleasing in colour are fine in style. One of them, an indescribable chaos of horses and knights, represents, no doubt, the defeat of King Gondebaut of Burgundy. A piece from the church of Notre Dame de Nantilly at Saumur, and another, belonging to M. Velghe, depict the conquest of Jerusalem by Titus and the taking and sacking of a town; the latter, heavy and gloomy in colouring, is extremely interesting for the costumes, and the scenes of crude barbarity which it represents.

Very different and full of sweet domestic charm is a series illustrating the legend of Saint Gervais and Saint Protais, in the Cathedral at Le Mans, whence two pieces were lent; as likewise the delightful frieze of the legend of the Virgin from Notre Dame de Beaune. In this we already see the love of flowers and birds which gave brightness to so much of the tapestry of the fifteenth century. We find this exquisite love of natural objects in the fine frieze from the Cathedral at Aix, in a charming small-flowered panel with an escutcheon in the centre supported by angels from the Cathedral at Troyes, and in the marvellous work of the Instruments of the Passion from the Cathedral at Angers. The same taste prevails later, in subjects of civic purport and pastoral scenes; two panels from the Albert Bossy collection are marvels in this style; in one a bagpipe player and a girl, in the other a shepherd and a shepherdess, are represented against a background gay with every blossom of the field and forest, while birds and lambs give life to the scene.

A thing quite by itself, and excessively curious, is the unique piece representing the Ball of Savages, or of Burning Men, belonging to the church of Notre Dame de Nantilly at Saumur. It remained unknown till a few years since, when it was found in a bad condition, in a chest in the sacristy; it was sent to the Manufactory of the Gobelins and admirably restored. It is an invaluable record of the fashions of the time, the tall caps and peaked shoes; there is a sense of humour in it too, with the dancers clothed in skins and

the orchestra in the background, where very comical and extraordinary musicians play for the dance.

Most of all perhaps must we rejoice at having seen in Paris the celebrated tapestry from the treasury at Sens known as the *Trois Couronnements*. It is the crowning gem of Gothic tapestry, and no other known piece shows such delicate finish nor such a choice of precious materials. The texture is amazingly close and fine, heightened with threads of gold and silver, and the drawing of the figures and beauty of composition give it artistic interest of the highest order. The faces are marked by as much decision and energy as if they were painted; the type is that of the Flemish school of the time, and if this marvellous piece is not of Flemish origin, it certainly bears the impress of a style introduced by the Dukes of Burgundy into their French territories. Before leaving this wonderful fifteenth century we must mention the fine series of the Life of the Virgin from the church of Nantilly at Saumur, and the superb Apocalypse from the Cathedral at Narbonne.

The close of the reign of Charles VI., his insanity, and the efforts of his successor to reconquer his kingdom through many vicissitudes, were, of course, unfavourable to the industries of luxury. Arras, on the other hand, as part of the province of the Duke of Burgundy, benefitted by circumstances which gave prosperity to the workshops. Jean Sans Peur and Philippe le Bon gave them many commissions.

We need only name, among many others, the fine series of the Life of Clovis, in the Cathedral at Reims, and the two series of Charles le Téméraire, seized in his tent after the battle of Granson, and preserved in the Museum at Berne and the Museum at Nancy. But the taking of Arras in 1477 by the army of Louis XI., and the disasters which ensued drove the inhabitants to carry their beautiful industry elsewhere.

During the early part of the sixteenth century Brussels chiefly benefitted, and it was there that the Emperor Charles V. ordered the tapestry commemorating his expedition to Tunis, while Pope Leo X. commissioned Peter van Aelst to execute the famous set of the "Acts of the Apostles" from Raphael's cartoons. But this intervention of the great artist undermined the great traditions of tapestry, and proved as fatal to it as Italian influence was also to the Flemish painters of the Renaissance.

The seventeenth century bequeathed to us a considerable mass of tapestry, now the property of the State. We had only to look in the *Garde-Meuble* to find magnificent hangings for the furniture galleries. Though it may have seemed doubtful taste to hang on the walls pieces from the Savonnerie which were intended to cover the floor, the wear and tear of an exhibition must be taken into account. However, some of the rooms derived their decorative importance from the tapestries, and the Manufactory of the Gobelins could show us the precious works which established its undisputed pre-eminence. It was founded in 1662 and the *Grand Roi*, Louis XIV., unhesitatingly appointed Le Brun as its Director. The Louis XIV. room contained two pieces of the History of that King, and it is impossible to conceive of anything more brilliant and cheerful than these works representing the most remarkable scenes of then contemporary history; the richness of the dresses and accessories, the feeling for composition, and the truthfulness of the figures, which are portraits, make these great panels pages of history as important as Le Brun's paintings. This is indeed their fault; we find none of the fancy and decorative conventionality which should characterise such an art as that of tapestry. But they are so perfect in their way that when we see the whole effect of a room of the seventeenth century, we forget our principles and simply admire it.

In the eighteenth century tapestry accommodated itself to the art and the tastes of the time.

No longer a specialised art, with its own conventionality, it restricted itself to imitating the painting of the day. Sometimes it was merely a picture, but woven instead of painted, sometimes almost lost among the painted woodwork in which it was set, and the decorators—such as Gillot or Bérain—made use of it in their schemes from either point of view. Tapestry then found its chief triumphs in the most servile imitation of painting. Technical processes were indeed brought to the highest perfection. Nothing can be imagined more perfect in these respects than the two panels made for the Regent (Daphnis and Chloe), executed in 1718, and two of a series of gods (Bacchus and Ceres) from the designs of Audran. These four were lent by MM. Lowengard. M. Schutz exhibited a superb piece, after Boucher, with a blue ground powdered with fleurs de lis, and two figures of angels supporting the arms of France; his, too, were two pastoral panels, after Audran. M. Chappey lent a large piece, curious for its intentionally strange colouring; it represents a fête at the Château of Vaux, where a whole group in the foreground is shown in artificial light of a heavy red tone of very singular effect. Two narrow panels, belonging to M. Klotz, with a yellow ground and groups of monkeys after Bérain, were of extremely fine texture.

The two *Salles des Pas perdus* at the entrance to the Petit Palais were hung with tapestry from the *Garde-Meuble*. They are well-known pieces and have always proved a stand-by to the decorators of our great exhibitions.



ENAMEL DISH.

By Pierre Courteys, Limoges.

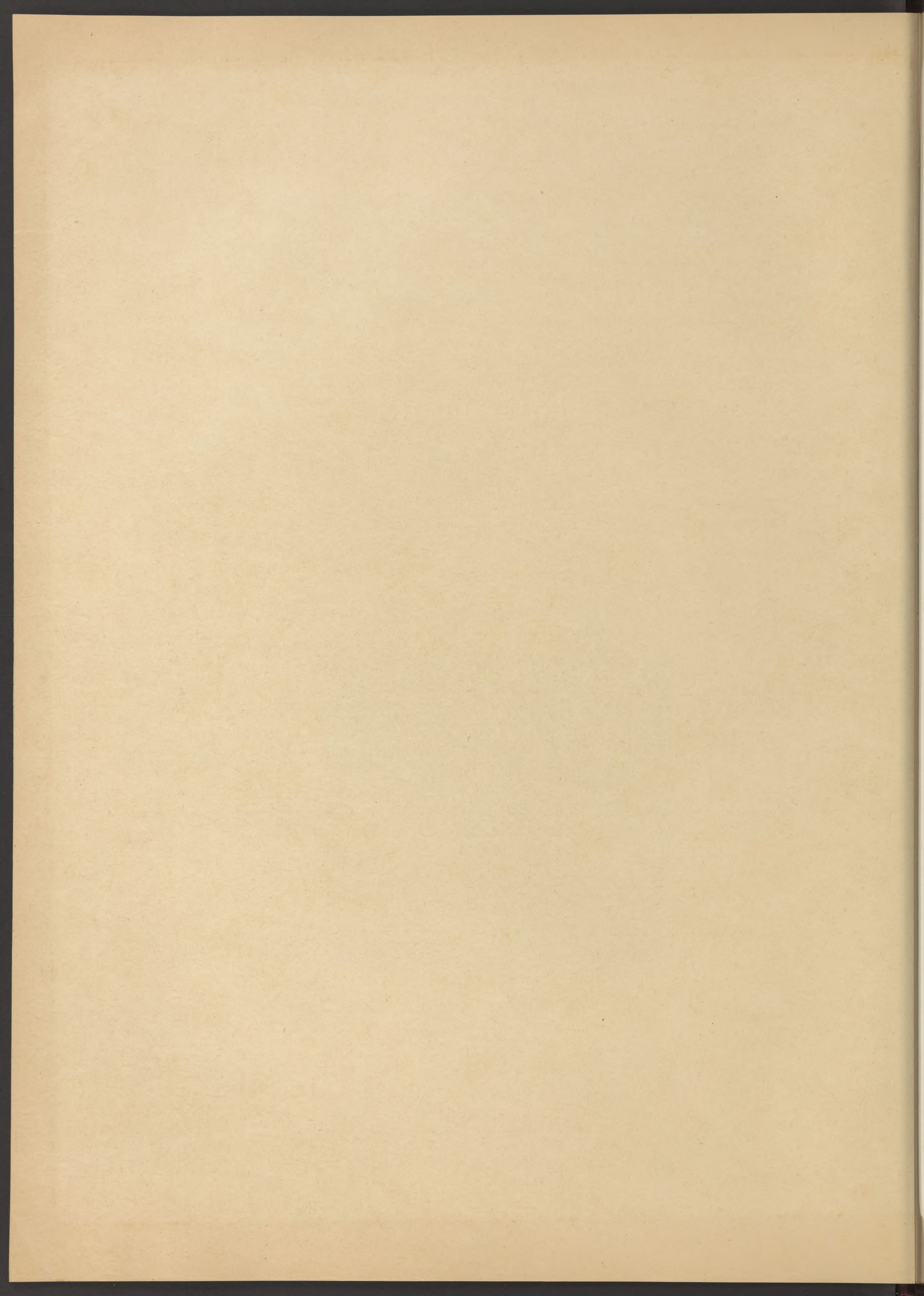
SIXTEENTH CENTURY.

Mr. George Salting's Collection.

The subject painted in this dish is an allegory of Spring.

A female figure sits in a chariot drawn by two bulls, two rams, and two doves, and all round the border, preceding and following her, are youths and maidens in antique costume dancing to the music of a viol, a lyre and a panpipe. In the background peasants are labouring in the fields.

It is the work of an enameller of Limoges, Pierre Courteys, who may be regarded as a pupil and imitator of Pierre Raymond. The date of his birth is uncertain; 1545, detected by Ardant on an enamel by Courteys is the earliest date we can associate with his name. He painted in grey monochrome, the figures slightly tinted with flesh colour. One of his most important works is in the Louvre, a series of sixteen plaques representing the scenes of the Passion, executed for the Château of Écouen. Some of those he painted for the Château of Madrid, in the Bois de Boulogne, are preserved in the Cluny Museum.





VASE.

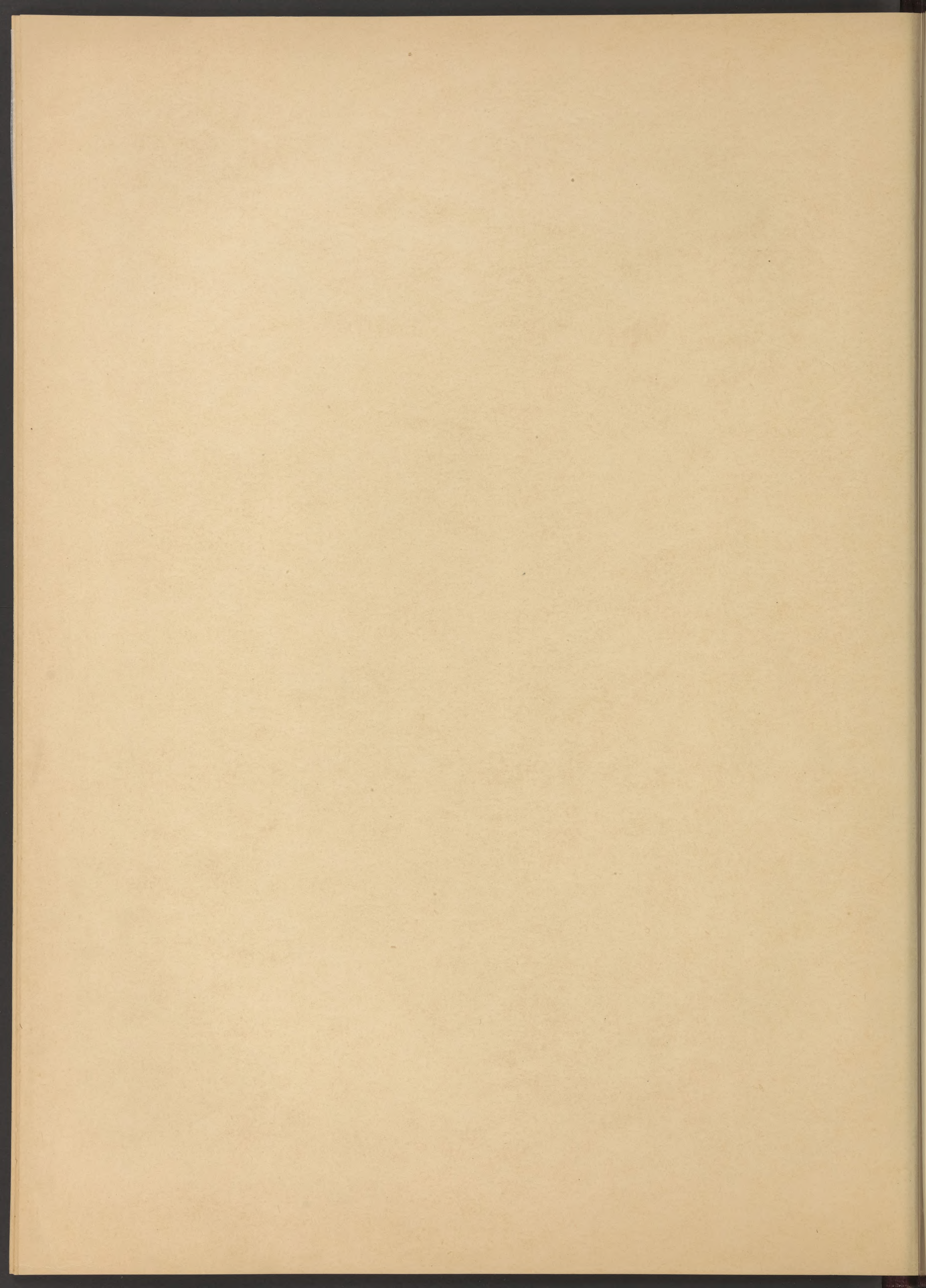
Marble and bronze gilt.

PERIOD OF LOUIS XVI.

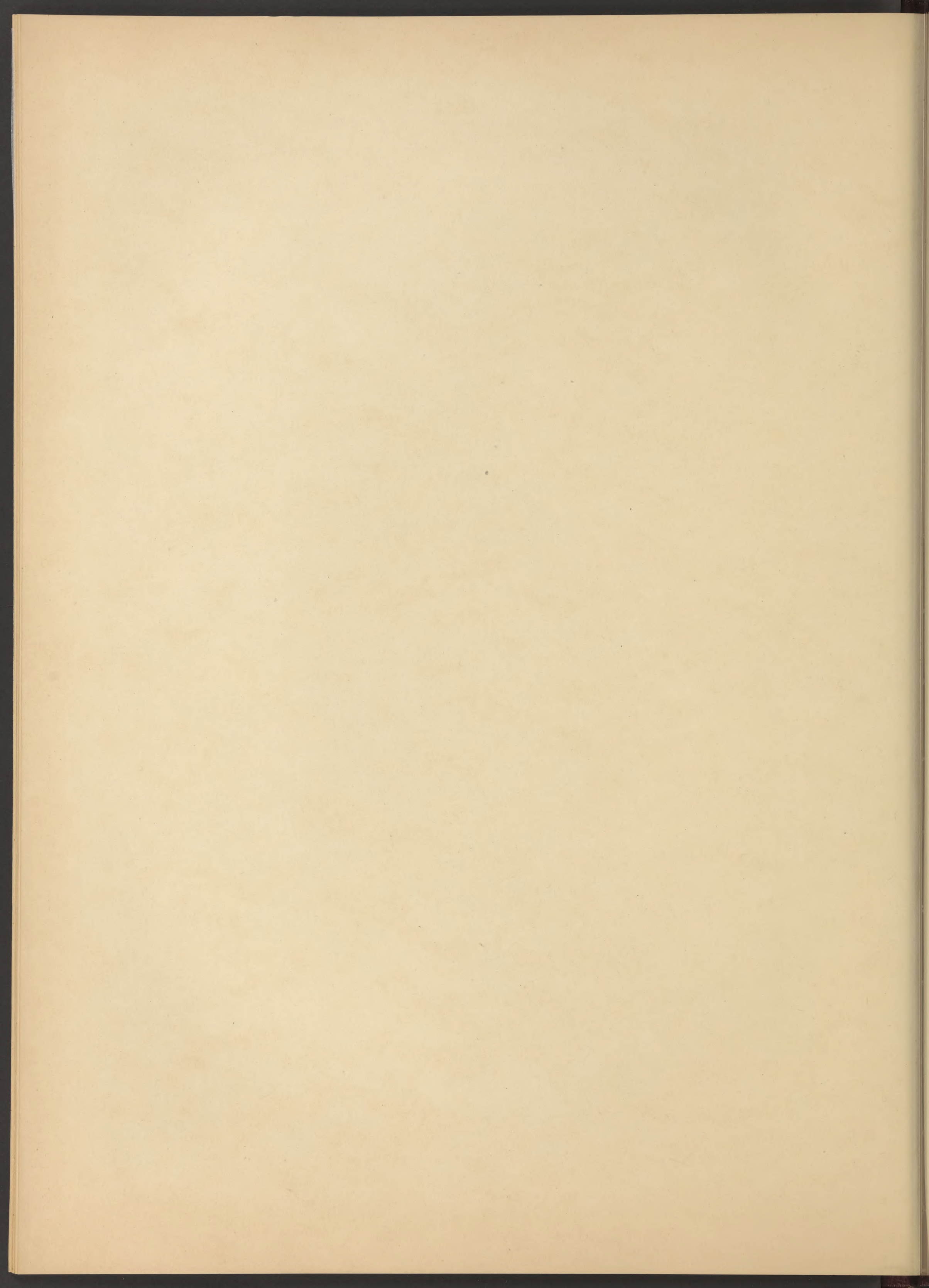
Mr. Scott's Collection.

This ovoid vase mounted on a foot, is carved with a deeply-cut egg ornament on the outside of the lip. On each side two swag-shaped wreaths of foliage and fruit in bronze-gilt twist and meet, and a figure of a girl on one side and a boy on the other, ending in volutes, rest on the shoulder of the vase and cling to the rim.

This vase, extremely simple in decorative treatment, is in the finest style. The artist, whose taste was sound and pure, appreciated the value of bronze-gilt as a rich and dignified adjunct to marble. He understood that the metal in such a case did not require minute and precise chasing, but firm and broad handling. It would seem that such a draughtsman as Delafosse might have designed and superintended the work.







DECENNIAL EXHIBITION.

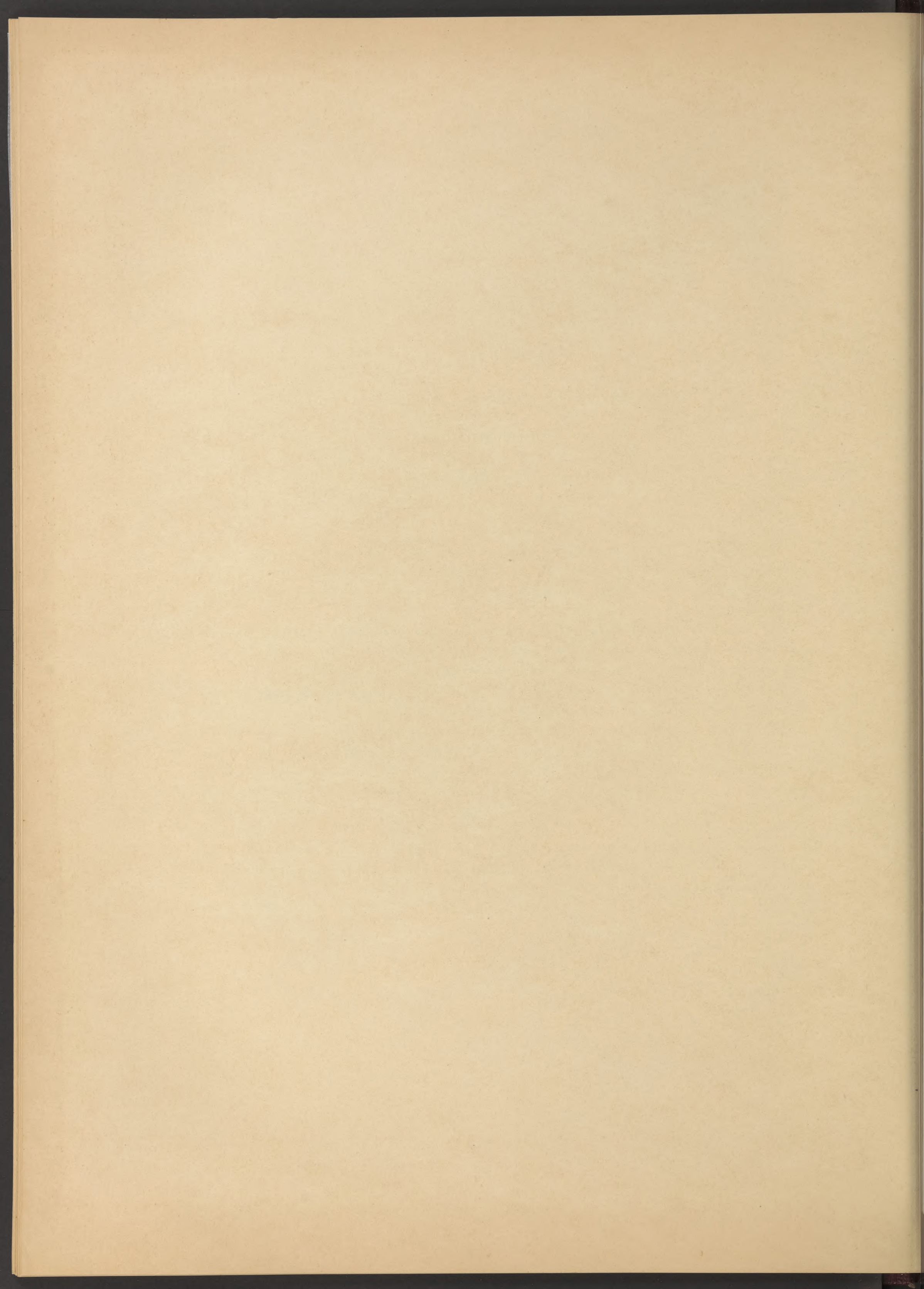
« EN BATTERIE! » — ARTILLERY OF THE IMPERIAL GUARD, 1870.

A Painting by Édouard Detaille.

M. Édouard Detaille is too well known for it to be necessary to record any particulars of his career. He was born in Paris, and at the age of twenty made his first appearance at the Salon with a picture which at once secured him a brilliant success; since then his constantly progressive talent has made him the national painter, the painter of the army, and his popularity is unbounded. M. Édouard Detaille is not merely, as an artist, an honour to French art; he is no less remarkable for his high character and the decision and uprightness of his opinions.

The fine picture here reproduced represents an episode of the fighting round Metz. Colonel the Comte de Vassoigne, in command of the regiment of Horse Artillery of the Guard, is signalling to his batteries, which fill the distance, to halt and open fire. The artist has represented the various uniforms which distinguished the corps, famous no less for its appearance than for its valour. The officers wear a pelisse of dark blue cloth trimmed with five rows of gilt buttons, and having black cords and knots, blue trousers with gold braid, a black busby with a scarlet bag and black "lines;" the gunners are in the same uniform with scarlet braid; the buglers have a white pelisse with scarlet facings. Officers' full dress had the braid and busby "lines" in gold. Distinctions of rank, which were indicated by Hungarian knots of gold on the sleeves in undress, were, in full dress, arranged in broad chevrons of braid. The sabretache, with the crowned eagle surmounting two guns crossed, was worn alike in undress and in full dress.

What gives this picture its value as a work of art is the idea it expresses of discipline and control, characteristic of that Imperial Guard, which distinguished itself at Borny, at Rezonville and at Mars-la-Tour, after playing a conspicuous part in the victories in Italy.



EWER.

Saint Porchaire Ware, commonly called Henri II. Ware or Oiron Ware.

SIXTEENTH CENTURY.

Baron Alphonse de Rothschild's Collection.

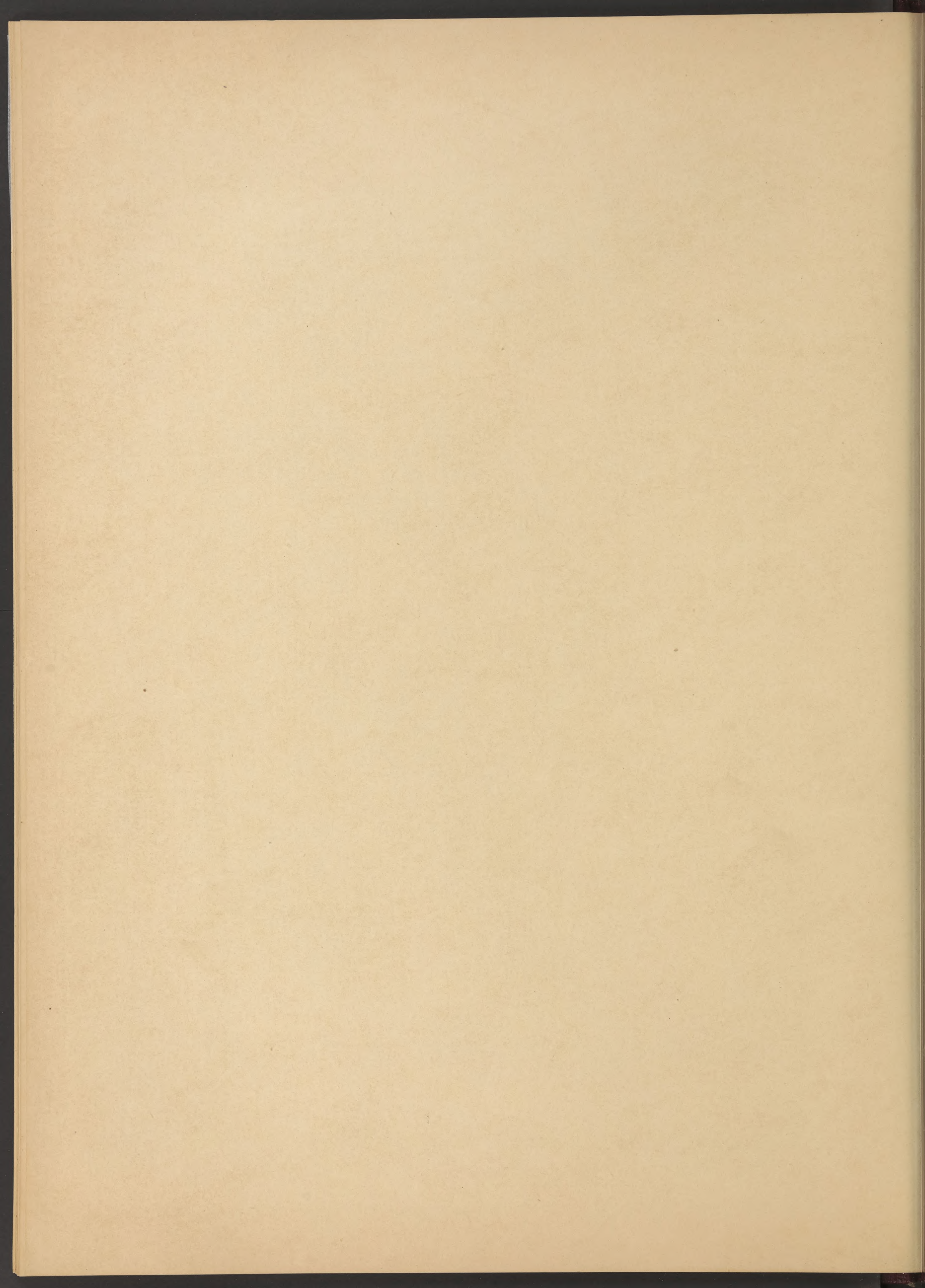
This ewer is among the finest of the very rare examples of the ceramic art of the French Renaissance. About sixty are known, dispersed among the museums of the Louvre, Cluny, South Kensington, the Hermitage, and a few of the great private collections in France and elsewhere.

The decorative treatment of the surface, chiefly in outline, consisted in impressing coloured clay into the indentations made by the mould in the unbaked material. Designs in relief were frequently added, and decorations separately moulded and stuck on with slip.

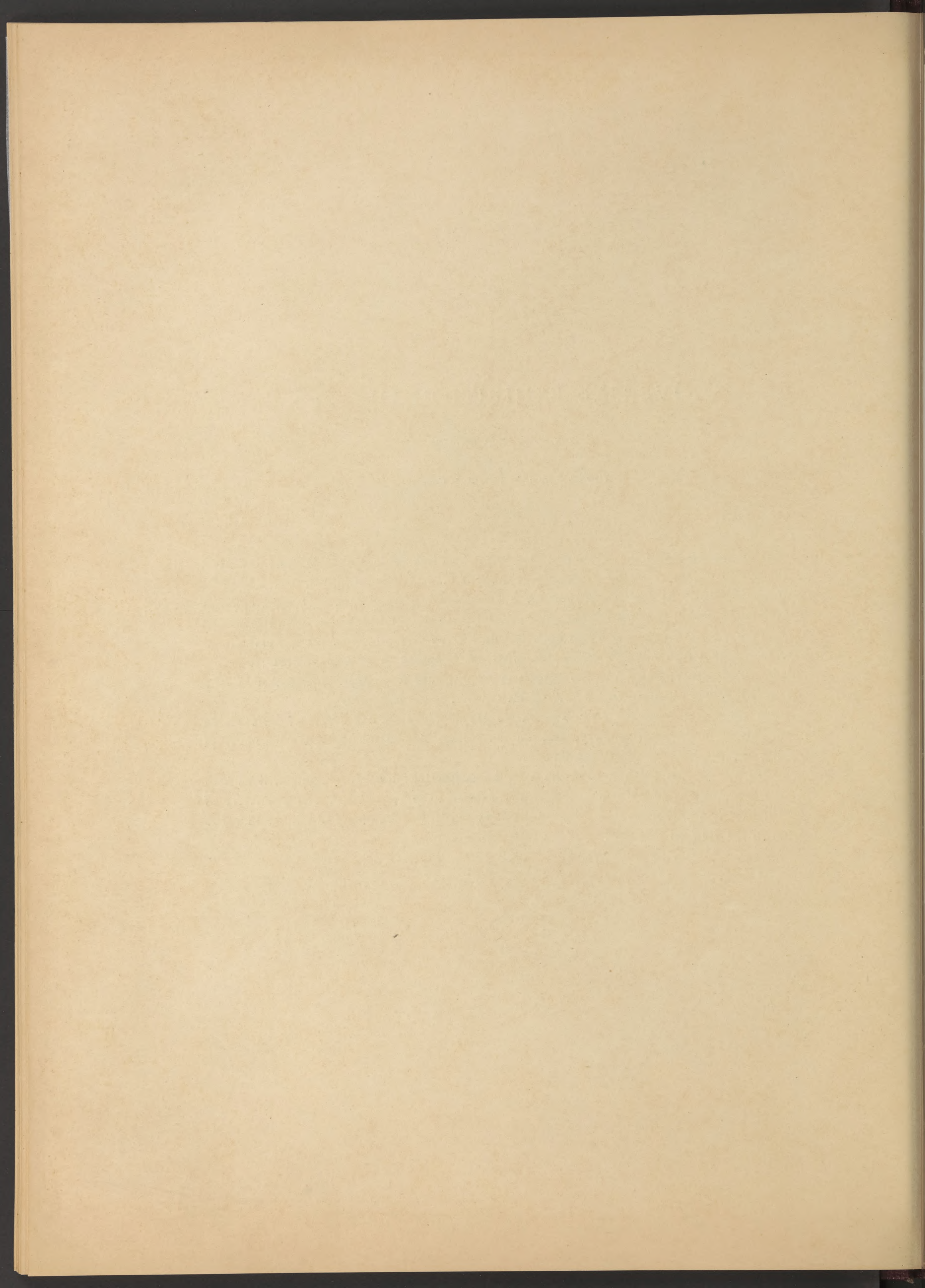
This method of inlaying coloured clay on a plain surface was a tradition inherited from the potters of the middle ages, who applied it to paving tiles.

The spout is a shell giving rise to a handle in the shape of a siren whose bust rests on the shoulder of the ewer. The neck is formed of three moulded collars covered with patterns in outline, and the body of the vase, which is similarly treated, with the addition on the upper part of grotesque masks, shows below the middle an interlaced plait, forming squares in each of which is a G., which M. Benjamin Fillon believes to be the initial of Claude Gouffier, Lord of Oiron.

This specimen, dating no doubt from the end of the reign of Francis I. or the early years of Henri II., was in the collection of Mr. Magniac, of London, before passing into that of Baron Alphonse de Rothschild.







UNIVERSAL EXHIBITION OF 1900.

THE PORTE MONUMENTALE.

View taken from the Place de la Concorde.

The main entrance to the Exhibition was from the Place de la Concorde, near the river, by the avenue running parallel to the Great Avenue of the Champs-Élysées, and known as the Cours-la-Reine. It was conspicuous for a monumental gateway in a new style, designed by a young architect, M. Binet. This gateway, and the pylons on each side, were illuminated at night by electric lights which had been intended to be very powerful. It was crowned at the very top by a figure, *La Parisienne*, in what was supposed to be modern dress; this, the work of M. Moreau-Vauthier, was the subject of much heated discussion. Inside there was a series of bas-reliefs illustrating "Work," by M. Guillois.

From the spot whence the view is taken the spectator can see but a part of the Place de la Concorde, with the great gateway, and on the further side of the Seine the Chamber of Deputies and the Ministry of Foreign Affairs.

To his left he sees the pylons of the Pont Alexandre III., and the foreign pavilions from the Quai des Nations to the two turrets of the Palace of the Trocadéro, the sole survivor of the Exhibition of 1878; on the right, beyond the Petit Palais, rise the domes of the Grand Palais closing in the view on that side.



GROUP IN MARBLE.

BY FALCONET, 1716-1791.

M. Boy's Collection.

A nude female figure, seated on a rock, detains by her side a little Cupid to whom she shows the lines of letters in a book.

He has one foot on the ground; the other is raised, and he seems eager to fly. In this lovely work we see all the grace of the eighteenth century, and all the charm characteristic of Falconet.

The modelling is tenderly handled, the rounded forms are full and free, caressed, as it were, by the hand of a master who has left them thrilling with life.



PORTRAIT

Of a Lady playing the Guitar.

BY DROUAIS, 1727-1775.

Madame Schneider's Collection.

She is sitting in a park, in a theatrical costume with a shepherdess's hat; it is probably the portrait of a singer in her part in some opera.

Not beautiful, but with a pleasant, frank, and open expression, this woman had, we can believe, much wit and charm. Very skilfully posed in the grove-like scene, this portrait is brilliantly rendered with the spirited crispness of the very spontaneous artist that Drouais usually showed himself. He is always to be known by his taste in arranging his sitter, and the pleasing mastery he displayed even in selecting an attitude.



CABINET FOR COINS.

Inlaid wood with brass gilt ornaments.

BY JOUBERT, CABINET-MAKER, 1755.

National Library, Paris (Medal Room).

This cabinet, with another, its companion, was made to correspond with a large commode-shaped cabinet executed by Gaudreaux from the designs of Slodtz. All three were ordered by Louis XV. to furnish the King's private apartments at Versailles. The large cabinet was made to hold the series of gold pieces struck in the reign of Louis XIV., and the two corner cabinets, made some years later, were to contain the series commemorating the reign of Louis XV.

The corner cabinets, like the larger one, have a curved front, with a central medallion in low relief of three Cupids on a blue ground; above are garlands of roses with medals hanging from them.

The corner cabinets were the work of Joubert the cabinet-maker, who delivered them on May 16, 1755, as is proved by the accounts of the Royal *Garde-Meuble*. They are, however, very inferior to the larger cabinet by Gaudreaux, both in design and in the execution of the metal work. Joubert was, however, a fashionable cabinet-maker, and constantly employed by the Court in the middle of the eighteenth century. He executed various works for the *Dauphine* and the Comtesse de Provence.

See M. GERMAIN BAPST : *Chronique des Arts*, 1892.

M. ÉMILE MOLINIER : *Histoire des Arts Industriels*, Vol. III, pp. 127 and 140.



THE VIRGIN AND CHILD.

Ivory.

FOURTEENTH CENTURY.

M. Martin Le Roy's Collection.

The Virgin is seated and leans forward a little ; the Holy Infant sits on her left knee. In her right hand she holds an apple for which the Child Jesus puts out His little hands. His round face and curling hair give Him an infantine charm which is often lacking in the presentments of the Gothic period, where the image is frequently old-mannish and ugly.

This statuette, which passed from M. de Bligny's collection into the possession of M. Martin Le Roy, is an important example of the ivory carving of the fourteenth century.



A CHAIR WITH A BOX-SEAT.

Wood.

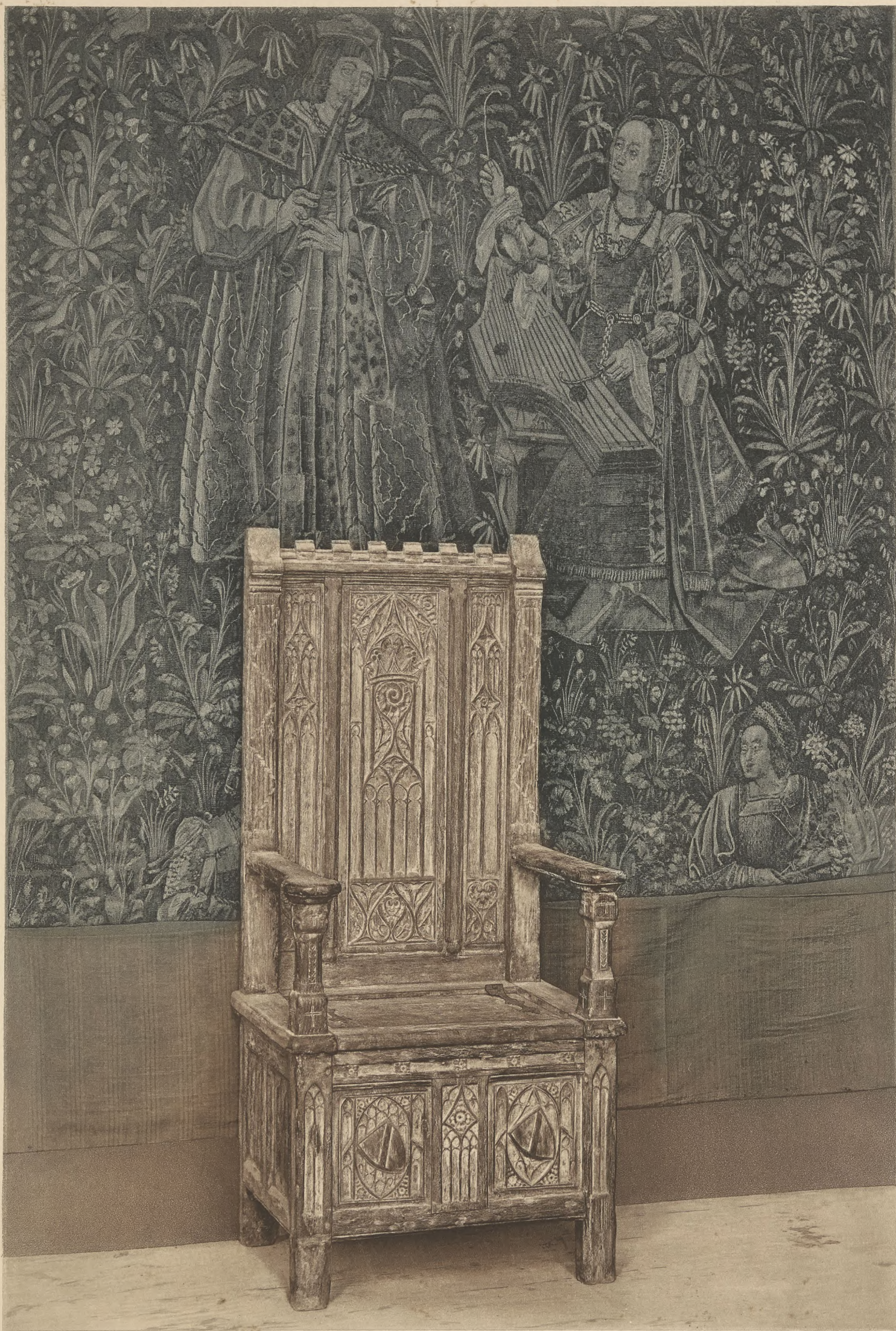
END OF THE FIFTEENTH CENTURY.

M. Boy's Collection.

The solid back is carved with pointed Gothic arches, and the front of the box-seat shows two escutcheons.

This is a capital example of the seats of the latter half of the fifteenth century, when chest joiners still derived their ideas of decoration from the latest period of Gothic architecture, before the Italian Renaissance had revolutionised taste in ornament.

The chair stands in front of a piece of tapestry of the fifteenth century, from the collection of M. Albert Bossy. The subject is pastoral, and it is distinguished by the essentially French characteristic of a meadow background full of tall plants and flowers.



UNIVERSAL EXHIBITION OF 1900.

“VIEUX PARIS.”

View taken from the River.

On the bank of the Seine, between the Pont de l'Alma and the foot-bridge leading to the Palais des Armées de Terre et de Mer, a strange attempt was made to reconstruct the buildings of old Paris; the frontage extended for about three hundred metres, and the ground covered was about six thousand square metres. In this labyrinth of buildings, streets, squares and cross-roads, in these houses of the twelfth, thirteenth, fourteenth and fifteenth centuries, were to be found, among theatres, tea-halls and restaurants, a number of shops kept by girls in historical costumes. Watchmen, patrols and processions wandered about the alleys, which had been made steep and narrow with a view to the picturesque. Here and there were houses made famous by the persons who had lived in them: such as Théophraste Renaudot, the founder of the first newspaper published in France; Molière, the great play-writer; Robert Estienne, the famous printer; and these had been restored with artistic care and attention by M. Robida, an artist who, after making a name as a caricaturist and by his amazing inventions for the twentieth century, has devoted himself to the reproduction of the homes of our ancestors as they existed in every land in Europe.

In the view here given the building nearest to the spectator is the Châtelet, with its turretted gateway and tall tower. Next come the Halles, the church of St. Julien-les-Ménétriers, and, beyond the pillared houses, the old building of the Chambre des Comptes.

Here, at the foot-bridge, Old Paris ended; on the further side was the Palace of Congresses, and towering above it the Trocadéro, built for the Exhibition of 1878.



DESIGN FOR A CHAPEL SCREEN.

Wood.

ASCRIBED TO NICHOLAS BACHELIER, 1485 — (?).

M. Boy's Collection.

Nicholas Bachelier is the great artist of the Toulouse school in the sixteenth century, when that city produced so many men remarkable for their skill in the art of wood-carving. He was a sculptor and architect, and travelled to Rome to work in the studio of Michael Angelo. Besides his architectural work at the Château d'Assier and the Château de Montal, he undertook extensive decorative works in the Cathedral at Rodez. The Bishop, François d'Estaing, commissioned him to execute the door leading into the choir which is an example of the purest Renaissance of Southern France.

The influence of Bachelier at Toulouse during the sixteenth century would seem to have been similar to that exerted by Hugues Sambin at Dijon.

The specimen exhibited by M. Boy is a model in wood of a pierced screen in stone, which exists in the chapel of the Holy Sepulchre, in the Cathedral at Rodez. The artist has introduced figures from the Old Testament, with sibyls, seated together under canopies supported by slender columns crowned by a carved architrave.



1900

TREASURES

AND

MASTERPIECES OF ART

AT THE

PARIS UNIVERSAL EXPOSITION

DESCRIPTIVE TEXT BY GASTON MIGEON

ASSISTANT CONSERVATOR IN THE MUSÉE DU LOUVRE

WITH AN INTRODUCTION BY ÉMILE MOLINIER

CONSERVATOR OF MEDIEVAL ART OBJECTS IN THE MUSÉE DU LOUVRE

SECTION IV.



GOUPIL & CO., ART PUBLISHERS

MANZI, JOYANT & CO., ART PUBLISHERS, SUCCESSORS

PARIS — LONDON — BERLIN

AND 170, FIFTH AVENUE, NEW YORK

A SQUARE PLAQUE.

Enamelled earthenware, by Bernard Palissy.

1510 - 1590?

Collection of the Hôtel Pincé at Angers.

Neptune, or a river-god, seated among reeds, his right arm resting on an urn from which the water flows. From it also a cornucopia seems to spring. In his left arm he holds a paddle supported on his shoulder.

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DECENNIAL EXHIBITION.

THE LEVITE OF THE TRIBE OF EPHRAIM.

A painting by J. J. Henner.

Since 1847, when M. Jean Jacques Henner first entered the École des Beaux-Arts, taking the Grand Prix de Rome in 1858, he has never ceased striving for the cause and honour of Art. Since painting the "Sleeping Shepherd-boy" (in the Colmar Museum) for which he was awarded a medal at the Salon of 1863; and the "Chaste Susannah" exhibited in the Salon of 1865 (now in the Luxembourg Museum, with his "Idyll," "Naiad" and "Good Samaritan"), he has steadily progressed, with a finely consistent technique, graceful foreshortening and sense of line, and increasing force of colour. No painter has rivalled him in the power of giving vivid and broad relief to living flesh under deep shade pierced with peeps into the infinite blue, in attitudes of tender repose; nor in representing the dead flesh of a god; and none has traced more exquisite female forms in more lovely carnations. He cares but little what his subject may be: a face is enough to bring out all his art, and however small the canvas, it is impossible not to discern the hand of the master.

There were by M. Henner in the Decennial Exhibition "An Eclogue," "The Levite of the Tribe of Ephraim," "The Dead Christ," and three portraits. In the Century Exhibition was one of his earliest works "A Curé," a portrait painted in 1855, and, besides this, only the "Naiad" and "Susannah reposing." This was not much, and we would gladly have seen more examples. They might have been multiplied to infinity, but, after all, these were enough to place M. Henner in the first rank of the French School.



RELIQUARY.

(THE HEAD OF SAINT BAUDIME.)

Copper gilt.

TWELFTH CENTURY.

Church of Saint-Nectaire (Puy-de-Dôme).

“By the last third of the thirteenth century,” says Labarte, “goldsmiths had become such skilled sculptors that reliquaries in the shape of tombs or of shrines were no longer made; busts or statues of the Saints were preferred to enclose their relics.” This statement is, however, quite inaccurate. Shrines were by no means neglected in the thirteenth century, and on the other hand, many of the head-shaped reliquaries now extant date from the end of the twelfth or the beginning of the thirteenth centuries. Numerous examples made in the provinces of central France, especially in Limousin, are still to be seen, and that of Saint Baudime at Saint-Nectaire is, like all of its class, a piece of artistic coppersmith’s work, being constructed of a plate of gilt copper fitted to a core of wood. The robe, of which the folds are broadly indicated, is ornamented with orfrays and uncut stones. The Saint’s face is singularly archaic and rugged, with the hair brought over the forehead in tightly-curved locks, vitreous eyes, and a square chin on which a roughly shaven and growing beard is indicated by a peculiar kind of hammered work.

Saint Baudime was one of the priests who accompanied Saint Nectaire, a disciple of Saint Austremoine, the first Bishop of Clermont.

See ABBÉ FORESTIER (*Église et Paroisse de Saint-Nectaire*, Clermont, 1887).
AMBR. TARDIEU (*L’Auvergne Illustrée*).
E. RUPIN (*L’Œuvre de Limoges*, p. 86).

The background to the bust is part of a series of tapestries representing the lives of Saint Gervais and Saint Protais (fifteenth century). It belongs to the Cathedral at Le Mans, and the legend below informs us that: “Nero promised much good (to the two saints) to forsake the faith, and that they refused, saying that riches and worldly honours were but filth and rottenness,” for which they were cast into prison and martyred.



omnes beati a. s. gervasis 2. s. pphas
honoris mandamus vobis que sui

omnes beati a. s. gervasis 2. s. pphas
honoris mandamus vobis que sui

CABINET FOR COINS.

Designed by Slodtz.

EXECUTED BY GAUDREAUX (1739).

National Library, Paris (Medal Room).

This cabinet, the top in red Italian marble, is constructed like a chest of drawers with two outer doors. The bulging front is ornamented with medallions on a blue ground set in wreaths, ribbands, and pendant coins of brass gilt. The bracket legs are boldly designed in disdain of straight lines; at their junction with the body of the cabinet a ram's head forms the angle. This piece of furniture, and two corner cabinets to match, came from Versailles, where they graced the private apartments of Louis XV.; they were constructed to contain the series of coins of the reign of Louis XIV., which his successor wished to keep for himself. They are mentioned in the supplement to the inventory of Crown furniture drawn up in 1730.

M. de Champeaux, who examined them with care, did not recognise the hand of Cressent in the metal work, but that of Gaudreaux, though he admitted the possibility that Gaudreaux had in fact executed the woodwork of these pieces.

M. E. Molinier (*Le Mobilier du XVII^e et XVIII^e siècle*, p. 124) was so fortunate as to find the design for this cabinet in a collection of drawings preserved in the Print Department of the Bibliothèque Nationale. He felt justified in ascribing it to the designer René Michel Slodtz. A passage in the *Journal du Garde-Meuble de la Couronne* proves him to be right and also gives the name of the maker as Gaudreaux, who sent the work into the *Garde-Meuble* of the King in 1739.



A CIRCULAR VASE.

Earthenware.

FIFTEENTH CENTURY.

Le Mans Museum.

Earthenware with a yellow glaze. On the body, modelled in strong relief, are figures under Gothic arches.

DISH.

Earthenware.

SIXTEENTH CENTURY.

Agen Museum.

White earthenware decorated in manganese and green. In the centre a fleur de lis; the rim is gadrooned.

PILGRIM'S BOTTLE.

Stoneware, made at Beauvais.

SIXTEENTH CENTURY.

M. Raymond Kœchlin's Collection.

Blue glaze with a central medallion of a head in profile.



CERAMICS.



It was for a long time customary, in writing of French ceramic art, to pay little heed to the history of its origin, but to expatiate almost exclusively on those more brilliant periods of its achievement which bequeathed to us so large a number of highly decorative works in the most perfect preservation. At the Petit Palais, where the leading idea was archaeological history, it was necessary to show, with scientific accuracy, the first tentative efforts of this branch of art in France, not overlooking the examples of Gallo-roman pottery which chance excavations have brought to light in almost every part of the country, and of which the collection of M. Plicque, at Lezoux, near Clermont-Ferrand, and those of MM. Morel and Protat furnished so many interesting specimens.

Provincial museums also proved important sources for the loan of archaic pottery and mediæval tiles of which they possess such a large number of specimens. The most ancient paving-tiles are of the fourteenth century; and those which were here brought together from the most various parts of France point to the general application of a method of manufacture by which the pattern was incised in unbaked clay and filled in with clay of another colour, so as to produce a design or picture on the background; as, for example, on a tile from the Museum of Troyes, showing a bird scratching his beak, on one from the Museum at Lons-le-Saunier, on which are two monks carrying a cross, and on a fragment of a tile in the Museum of Vire, which was originally in the Château of Plessis-Grimoult, bearing a freely-drawn head of a woman. Others have geometrical designs or outlined patterns drawn with a brush. (Museums of Troyes and of Carcassonne.)

Specimens of the fourteenth century have a very thin lead glaze and ornaments in relief very primitive in style, sometimes a sort of scrawl on the body made by the potter's finger as he

turned the pot (examples of this kind of pottery came from the Coiffet collection and the Museums of Clermont-Ferrand and Reims), sometimes applied ornaments of thin clay known as *barbotine* (wet clay); a very typical example is a jar lent by the Museum at Cahors, ornamented with crosses and rosettes in yellow enamel on a brown ground.

A highly remarkable work, which is certainly of the fifteenth century, was lent by the Museum of the town of Le Mans; it is a combined effort of the sculptor and potter. This cylindrical vase enamelled with yellow has a series of arches hollowed out in the body and sheltering figures of saints in half-relief. The examples of the sixteenth century work are particularly interesting because they show the various influences which seem to have acted on the potter's art in France at that period. Some fragments of a dish in the Narbonne Museum with iridescent, metallic lustre have evident and close analogy with the Hispano-moresque work; a set of dishes from the Museums of Troyes, Agen and Bourges were remarkable for a quite Italian character of decoration; the red earthenware was covered with a coating of paler wet clay, and this was incised with a graver, so as to reveal the red underground in the lines of the design.

Throughout the best mediæval period, from about the twelfth century, perhaps, the potters of Beauvais enjoyed a wide and deserved reputation; mention is made of certain pieces manufactured by them in the inventory of Charles VI. For a long time, in consequence, all pottery was denominated "Beauvais ware," which was distinguished by a rich lead glaze, brown, green or blue, decorated sometimes with fleurs de lis and sometimes with scenes from the Passion. But since then, such large quantities of similar pottery have been brought to light in Saintonge, particularly at La Chapelle-des-Pots, that it must be recognised that much of the so-called Beauvais ware was produced in this neighbourhood, where ceramics were an important industry during the whole of the Middle Ages. The green pottery lent by the Museum of Saintes and the pilgrim-bottles in the Dubouché, Charles André, and Raymond Kœchlin collections are good examples of the various makers.

The extreme rarity of the pottery originally called Henri Deux, then Oiron, then Saint Porchaire ware is well known. The composition of the material used in these elegant pieces is no longer a secret as it has been ascertained by analysis at the manufactory at Sèvres; it is a fine, white clay, rich in kaolin. The exquisite interlaced patterns which are their characteristic decoration were impressed by stamps and tools on the damp clay, the lines being subsequently filled in with brown-coloured clay, a process directly handed down from the Middle Ages, as we have already pointed out in our account of the work of an earlier period. The ornaments in relief were moulded separately and stuck on to the vase by means of wet clay or *barbotine*. The forms most frequently met with in this ware are flasks, cups with covers, candlesticks, ewers and salt-cellars of architectural design. The whole number of known examples of this kind of ware is not more than sixty, dispersed in the Victoria and Albert Museum (London), the Museums of Cluny and the Louvre (Paris), the Hermitage (St. Petersburg), and various important private collections in England and France. It was found extremely difficult to secure a representative group for exhibition; one, however, of the most remarkable examples was secured, namely the famous ewer which, from the Magniac collection, passed into that of Baron Alphonse de Rothschild. M. Mannheim's cup, Baron Alphonse de Rothschild's comfit-box and the salt-cellars from the André and Oppenheim collections are all very exquisite specimens.

A thousand times more rare even are the surviving products of the factory at Nîmes. I believe not more than half a dozen examples are known. Baron Gustave de Rothschild's pilgrim-bottle

covered with a dark-blue enamel ornamented with grotesque figures and coats of arms, and Mr. Salting's plate with green medallions and heraldic devices are remarkable specimens of a manufacture in which so much is seen of the influence of Italian design in pottery.

This Italian influence is to be traced again at the very end of the sixteenth century in the early efforts of the potters of Nevers. In the archives of the province we find at this time the name of one Scipio Gambin, who may have been related perhaps to that Gambin of Faenza, to whom Henry III. granted, from 1574 to 1592, permission to establish a manufactory at Lyons. The Conradi, potters at Albissola, invited by the Gonzaga family, also introduced the style of decoration then prevailing in the Italian peninsula. This imitation of the Italian style remained in vogue at Nevers till about 1660. But at that time a very remarkable class of pottery was produced there, which shows how genuinely original the workers were. This is earthenware with a very dark and intense blue glaze decorated in the Persian and Chinese taste with bunches of flowers, narcissus, tulips and daisies, painted in white, yellow and orange. The Papillon, Perrot and Edmond Guérin collections contain some very remarkable examples of these various styles of pottery.

A strong Italian feeling was to be seen too in the earlier pottery work of Rouen, in the later half of the sixteenth century, when Abaquesne, the potter, was working for the Montmorencys; but subsequently ceramics disappear from Rouen for about a hundred years, and when, in the middle of the seventeenth century, we again meet with Rouen ware, it is quite independent in style and very decidedly French in character and design. The Rouen Museum and the Papillon and Doistau collections lent remarkable pieces fully demonstrating this interesting fact.

Though Moustiers, lying so near the Alps, could not, on account of its geographical position, at first escape the transalpine influence, it was not at any rate subject to it for long. Design almost at once became essentially French, and the style is that of the great decorator Bérain, with his hanging wreaths and monkeys, and medallions with harmoniously coloured mythological subjects. Moustiers ware also holds a high place in the history of French ceramics for its admirable glaze, the richest and softest it is possible to find. The factories which, at a later period, were established at Marseilles, owed nothing to foreign influence. The bulging and contorted shapes of Marseilles pottery are essentially *rocaille* in style.

After the fifteenth century all the nations of Europe, bewitched by some examples brought from the furthest east, strove only to imitate oriental porcelain. The manufactory at Sèvres, encouraged and protected by Madame de Pompadour, realised this ambition. For above half a century it remained without a rival; there was a perfect mania for everything it could produce, and all the traditions of French ceramics were overthrown. France, it must be admitted, no longer owns the finest and rarest products of Sèvres; they have passed into the possession of foreigners. Nevertheless, the services belonging to Baron Henri de Rothschild and M. Ch. Mannheim, and the rose-coloured vase lent by Mademoiselle Grandjean, may be regarded as unsurpassable examples.

I have, so far, said nothing of Bernard Palissy, who, however, deserves a place to himself. He had indeed an important place in the Petit Palais, where a large case was wholly devoted to his works. Every stage of his art, and all his impassioned research were represented there by choice specimens. Bernard Palissy's work may be divided into three classes of pottery, answering approximately to three periods of his career. To the first of these classes may be assigned all the pieces in which the ornament is directly imitated from nature, those known as "rustic figures," for which he moulded the decorative relief. He had a certain stock of

moulds—shells, fish, reptiles, crayfish, frogs, strawberry and bramble leaves, copied exactly from nature, which he used on his dishes in endless variety of arrangement. The lizard dish, belonging to Baron Gustave de Rothschild, and the dish with reptiles on cream-coloured ground belonging to Baron Alphonse de Rothschild are striking examples of this class.

Pieces ornamented with scenes or decorative designs, either original or copied from engravings or modelled from goldsmiths' work, were represented by a dish, "Temperance," after Briot; by the dish known as "La Belle Jardinière," and by the wonderful dish, "The Deluge," lent by Baron Alphonse de Rothschild.

Nor must we forget the series of statuettes; but we must be very cautious in ascribing them to Palissy; most of them are of a later time, for instance the famous statuette of "The Nurse," which was often attributed to him, is now considered as being the work of the sculptor Dupré. Some fine ewers of admirable purity of form, and fruit dishes with oval bowls splendidly enamelled in mottled blue and green were the striking features of this wonderful display.

"Palissy's work," as M. Émile Molinier remarks, "is not a thing apart, as has been generally supposed, but the very quintessence of the complicated art of the French renaissance."



TAPESTRY.

THE STORY OF ESTHER.

LATER HALF OF THE FIFTEENTH CENTURY.

M. Albert Bossy's Collection.

Vasthi refusing to appear at King Ahasuerus' banquet with his emissaries was a favourite subject with the tapestry makers of the end of the fifteenth and the beginning of the sixteenth centuries.

This is but a fragment, but we have in it the principal figures, with the fine character and style of the period of Charles VIII., and the mingled severity and charm which distinguished that high period of French Art.

The colour remains very rich and soft, and the carnations are still a delight to the eye.

AN ANGEL.

White marble.

FOURTEENTH CENTURY.

M. Léopold Goldschmidt's Collection.

The statue of an angel, in white marble, placed in front of the tapestry, is a most rare and remarkable relic of the fourteenth century. Robed in drapery which falls in long folds, the angel stands holding a chandelier; a vague smile lights up the innocent face. It is the work of a delightful but brief period when the naturalism of the fourteenth century still bore the stamp of idealised feeling characteristic of the previous century.

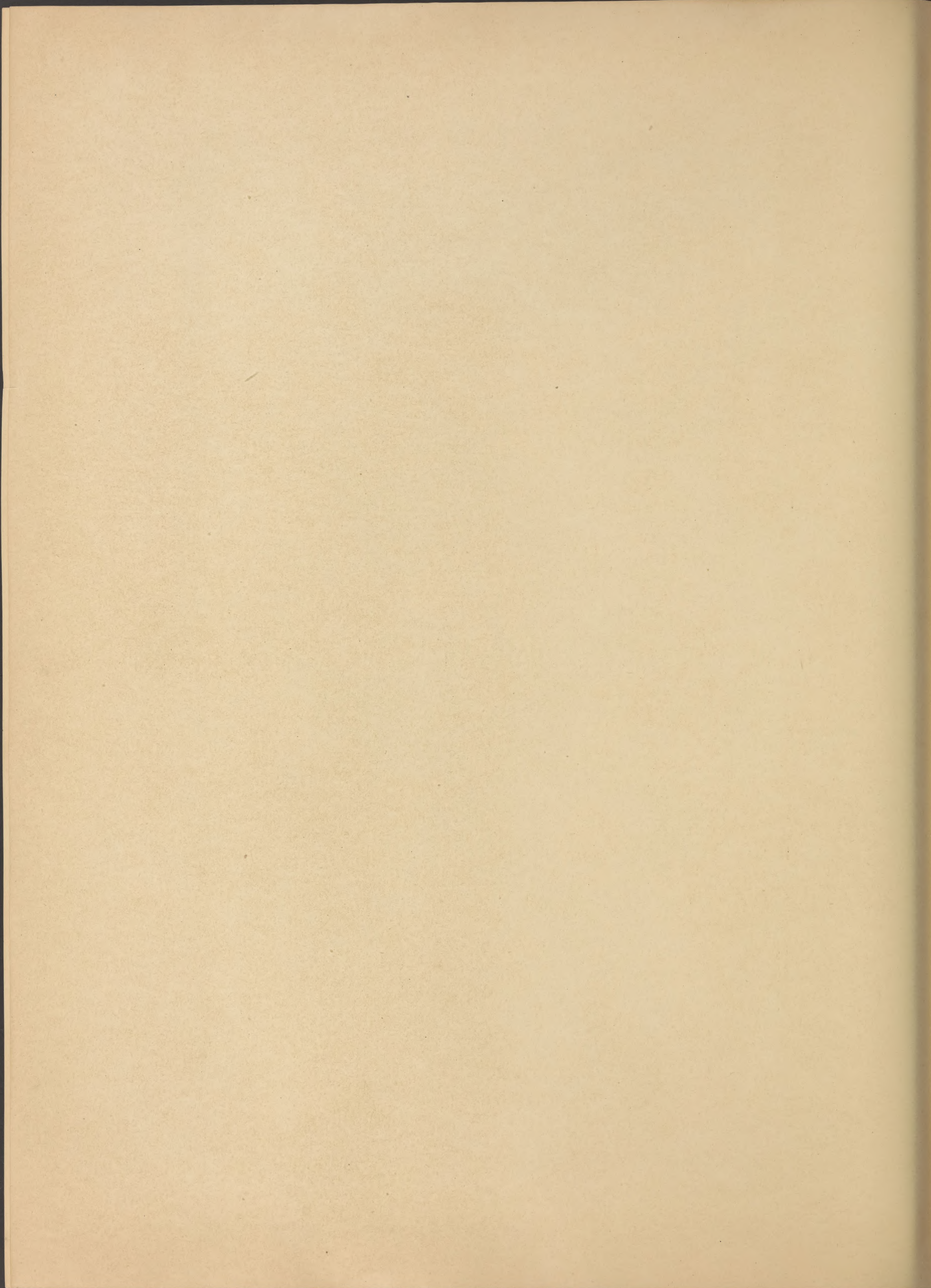


The report contains a list of the names of the persons who have been appointed to the various positions of the Board of Directors of the National Bank of the United States, and also a list of the names of the persons who have been appointed to the various positions of the Board of Directors of the National Bank of the United States.

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STATUETTE.

SAINT MARTHA.

Wood.

SIXTEENTH CENTURY.

Museum at Château-Gontier (Mayenne).

The Saint is represented standing, holding in her right hand the pail of holy water from which she sprinkled the monster. This was a dragon "like unto a fish for half of his body, thicker than an ox, and longer than a horse, having his jaws furnished with enormous fangs. Martha, moved by the prayers of the people, threw upon him holy water and held up a Cross before him. Whereupon the monster became as mild as a lamb and suffered himself to be bound, and the people came and killed him with spears and stones. This dragon was named the Tarasque, and the place was named Tarascon." (*The Golden Legend.*)

The carving, wrought by a firm of skilled hands, is not frittered in details, and has preserved the fine breadth of style of the best Gothic. It is a good example of the survival of the taste for expression and truth, at a period when Italian influence had begun to work mischief in all the provincial schools of France.



PORTRAIT

Of a Lady, unknown.

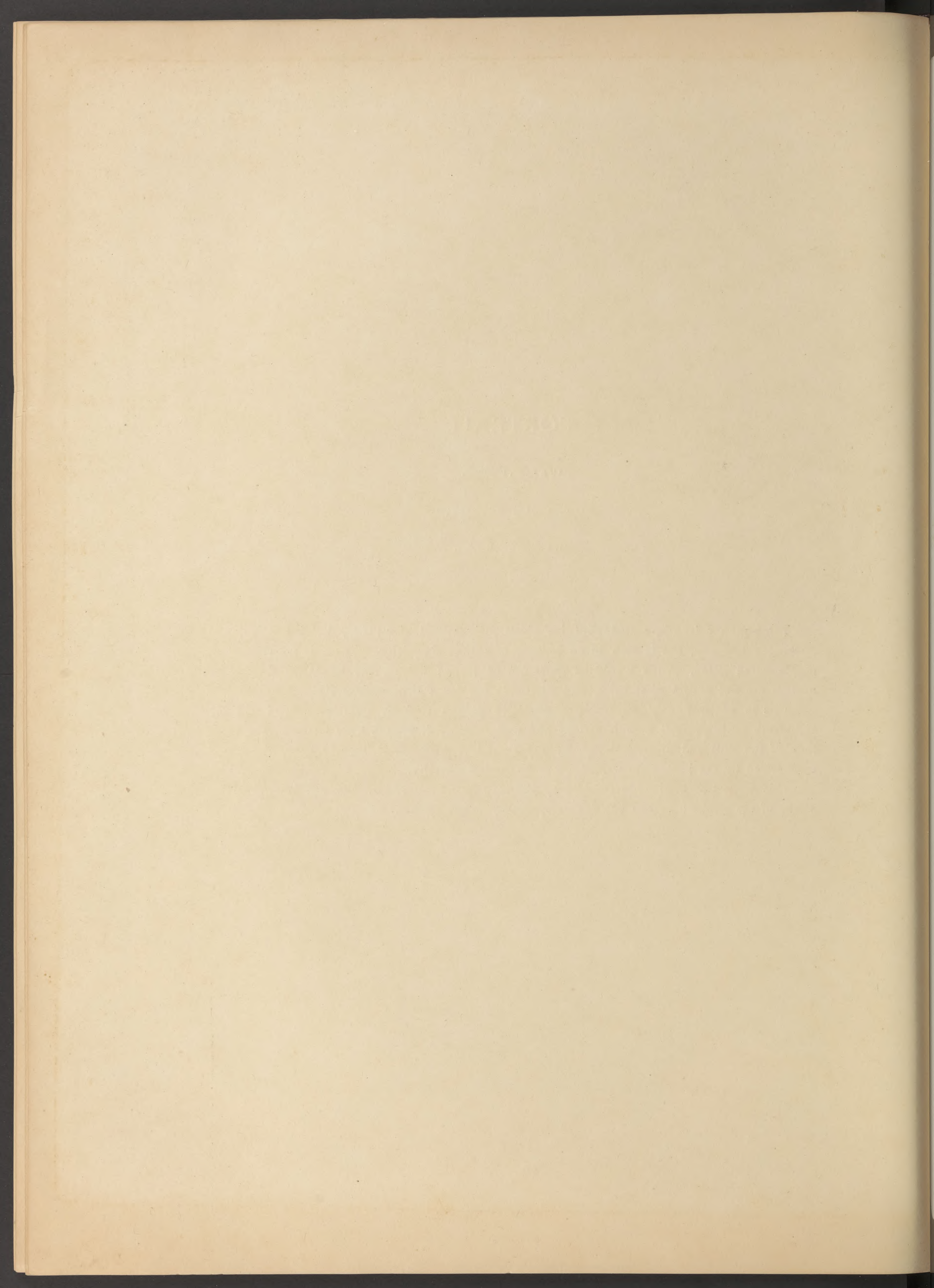
BY CHARDIN, 1699-1779.

M. Dollfus's Collection.

Three-quarter length, seated with her skirts fully spread about her, holding a fan, and wearing a lace cap, she is seen in an attitude of perfect simplicity. There is no suggestion of mannered grace, which would be quite out of place ; indeed, the hands in their black mittens are not devoid of stiffness, and she holds her fan a little awkwardly.

This is not a merely superficially attractive picture such as were so common in the eighteenth century. All here is serious and well-considered, even a little austere. The sober tone of the dull red dress, relieved by the light lace frillings, is gravely harmonious, and emphasized by the immediate impression of unaffected sincerity.

This work was ascribed to Chardin by Philippe de Chennevières, who was learned in the works of the master ; we can but defer respectfully to his opinion.





WRITING BUREAU.

Marquetry.

TIME OF THE REGENCY.

M. Chappey's Collection.

This inlaid bureau has two doors in the lower part, framed in a brass moulding, and a falling front above, also framed in a broad fillet of brass gilt. This panel is ornamented with a figure of Jupiter over the lock, and a female figure below; the whole in brass gilt.

It is remarkably simple in design, its merit lying in its purity of taste, the fine quality of the cabinet work, and the high character of the chased metal ornaments.

On it stands a clock in Boulle marquetry, also belonging to M. Chappey; it is ornamented at the corners with four terminal figures, and, on the base, are the Three Fates. The dial bears the portrait of the King in a medallion.



PLAQUES.

Coloured enamel by Léonard Limosin.

1505-1577.

Church of Saint-Père, Chartres.

These three large panels form part of a series of twelve, representing the twelve apostles, ordered of Léonard Limosin in 1545 by King Francis I., from cartoons by Michel Rochetel, the painter. The artist chose to give to each apostle the features of some contemporary notability; Francis himself figures as Saint Thomas, Admiral Chabot as Saint Paul.

These figures, on a white ground, show great breadth of treatment, and are painted almost exclusively with the brush, like an oil picture. They are harmonious in colour and highly decorative in effect.

The date, 1547, inscribed on one of the plaques, probably indicates the completion of the work. These enamels, after decorating the Chapel of the Château d'Anet, were placed in the Church of Saint-Père, at Chartres.



UNIVERSAL EXHIBITION OF 1900.

THE PETIT PALAIS IN THE CHAMPS-ÉLYSÉES.

General View from the Cours-la-Reine.

The Petit Palais in the Champs-Élysées, built under the sole direction of M. Girault, will certainly, and with reason, be regarded as, next to the Alexander Bridge, the most successful architectural structure surviving the Exhibition of 1900, so far as external design is concerned. The internal arrangements, which appeared faulty even when in sunny weather the Palais served for the display of a variety of objects which did not require a strong light, will be practically impossible when it is used as a permanent museum, to be seen in winter as well as in summer; but it cannot be denied that the aspect of the building is most pleasing. By a not too lavish use of sculpture, and of that none but the best, by a careful and refined introduction of gold and a striking adaptation of the stables erected at Chantilly by the Prince de Condé, M. Girault solved the difficult problem of adorning Paris with a palace not too evidently inferior to the structures by Gabriel and J. B. Mansart among which it stands.



LARGE CROSS.

Champlevé enamel on copper.

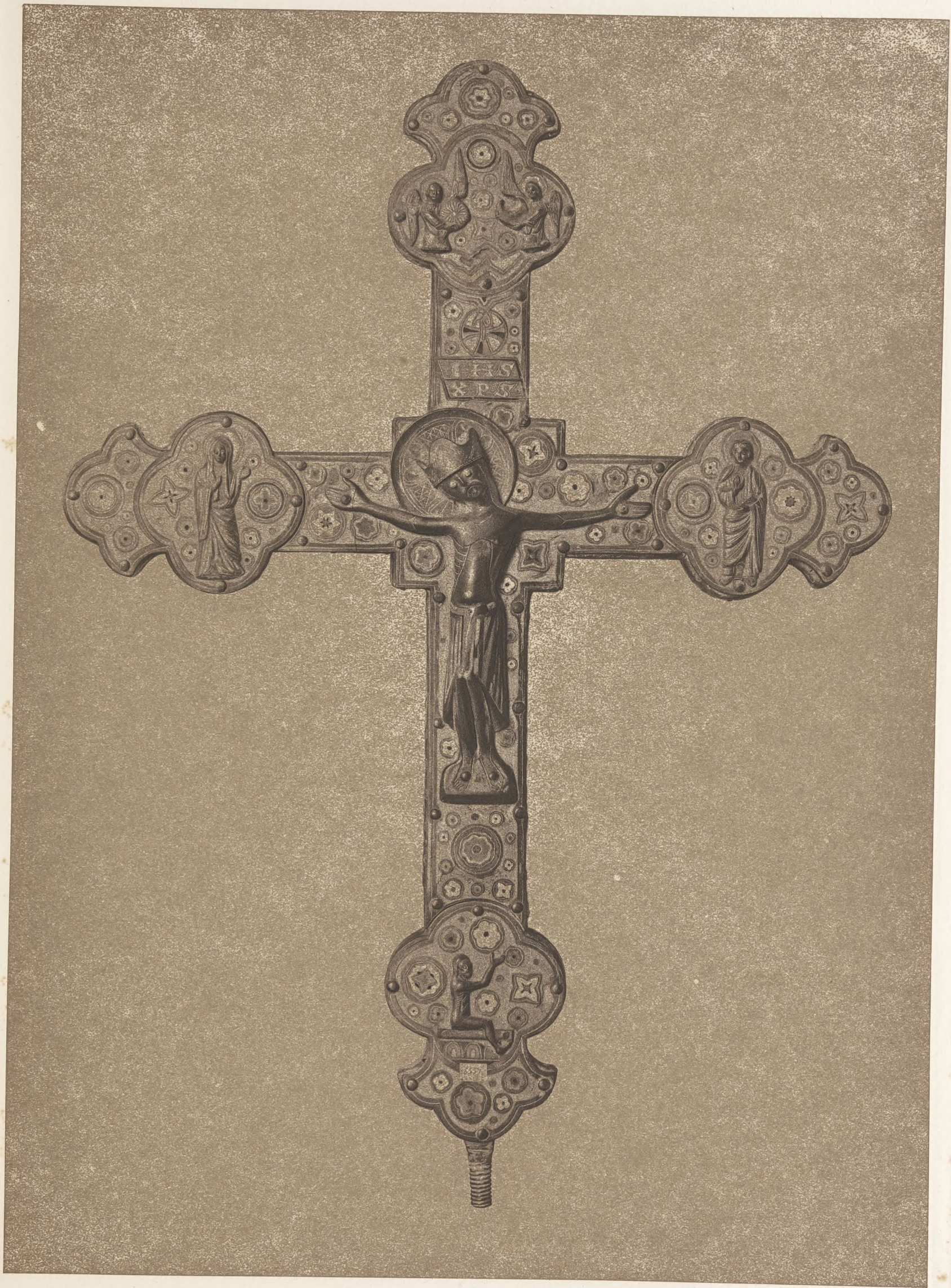
THIRTEENTH CENTURY.

Chartres Museum.

From the close of the thirteenth century, when the artificers of Limoges were producing flat enamel as well as enamelled pieces with the heads in relief, they also made examples with whole figures in relief on a ground of enamelled copper. The Cross in the Chartres Museum is a remarkable work of this kind.

The figure of Christ, wearing a crown and gird with a rather long skirt about the loins, the eyes being filled with enamel which gives them a strangely fixed stare, has an archaic character which might be misleading, but that it is simply a traditionally conventional type handed down from the twelfth century without essential modifications in the attitude and costume.

On the back Christ is again seen in the act of blessing in the Latin formula, and each arm of the cross bears the image of an Evangelical symbol.



UNIVERSAL EXHIBITION OF 1900.

THE PETIT PALAIS IN THE CHAMPS-ÉLYSÉES.

The Court.

The Petit Palais, designed by M. Girault, was generally admitted to be the gem of the Exhibition of 1900. The façade is on the new Avenue Nicolas II., leading from the Champs-Élysées to the Alexander Bridge and the fine perspective across the Esplanade of the Invalides, closed by Mansart's famous cupola. The Petit Palais, so called to distinguish it from the great palace of Art opposite, is itself of vast extent, planned in a trapezium, two sides of which face the Avenue des Champs-Élysées and the Cours-la-Reine, and surrounded by gardens which add charm to its aspect. Across the longer axis of the front portion of the building, lies a great elliptical hall from which galleries open to the right and left leading to rectangular rooms, and to a double series of smaller apartments, some of which are lighted from the central court. This court with its charming garden, its ornamental statuary, and the elegant decorative features which delight the spectator at every turn, give it the value of a perfect jewel in the Exhibition. Indeed the Petit Palais seemed designed and constructed to perfection for its purpose of displaying those marvels of historical French Art which were the admiration of the whole world, and to which the present work is devoted.



MOURNERS

FROM THE TOMB OF PHILIPPE LE HARDI.

Marble.

FIFTEENTH CENTURY.

Baron A. Schickler's Collection.

These weepers (*plourants*), as they were called in the fifteenth century, were supposed to represent the ecclesiastical or lay officials of the deceased lord's Court, in their costumes as they appeared on the day of the funeral at which they were the chief mourners. This decorative treatment of the tombs of princes was adopted so early as the thirteenth century, as may be seen in the enamelled bronze panel on the tomb of Jean, son of Saint Louis, in the Abbey of Saint-Denis. Burgundian artists adopted it, and produced some remarkably fine examples.

Philippe le Hardi erected the Chartreuse of Champmol at Dijon to contain his tomb and the tombs of his descendants. The works were at first entrusted to Jean de Marville, and afterwards to Claus Slutter; by order of Jean Sans Peur, after his father's death, April 27, 1404, Claus de Werve became his collaborator, and the accounts of the building serve to show that to Claus de Werve the honour is due for having executed all the sculpture of the tomb, "the figure lying down, forty weepers and fifty-four little angels." The work was finished in 1412.

The tomb is preserved in the Dijon Museum; it was bereft at some time unknown, of the four pathetic statuettes of mourners which have found their way into the collection of M. le Baron Arthur Schickler.



1900

TREASURES

AND

MASTERPIECES OF ART

AT THE

PARIS UNIVERSAL EXPOSITION

DESCRIPTIVE TEXT BY GASTON MIGEON

ASSISTANT CONSERVATOR IN THE MUSÉE DU LOUVRE

WITH AN INTRODUCTION BY ÉMILE MOLINIER

CONSERVATOR OF MEDIEVAL ART OBJECTS IN THE MUSÉE DU LOUVRE

SECTION V.



GOUPIL & CO., ART PUBLISHERS

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RELIQUARY.

Silver and silver gilt.

TWELFTH AND FOURTEENTH CENTURIES.

Church of Jaucourt (Aube).

This reliquary, of twelfth century Byzantine workmanship, is in the form of a box with a sliding lid. Within, the bottom is hollowed out into a patriarchal cross; on each side is a figure in repoussé work : Constantine and Helena. In the centre of the lid a cross is left plain within a ring; in the corners are figures of Saint John and the Virgin and of two angels. These are repoussé and then chased.

The supporters, of the fourteenth century, are two angels in silver gilt, the faces painted. They kneel on a stand which has four lions for feet. This stand bears an inscription recording the presentation of the reliquary to the Church by the donor "Marguerite Darc, dame de Jaucourt."



ECCLESIASTICAL GOLDSMITH'S WORK.



or one of the numberless visitors to the Petit Palais can fail to have a peculiarly enduring remembrance of the collections of ecclesiastical jewellery and goldsmith's work exhibited in the central galleries. In fact, so fine a series of such objects had never before been brought together within the memory of the oldest archæologists. And the magnificent tapestry lent by our cathedrals formed a splendid background for these marvels of precious metal.

It would be ungrateful not to express to our Archbishops and Bishops, as well as to the Chapters in charge of the buildings, the public thanks which they so entirely deserved. There are very few churches of any importance whose treasury was not for six months bereft of its most valuable contents. And what historical evidence could be more eloquent than this display, as proving the readiness with which this branch of national art has ever followed the lead of its parent, Architecture; so that in fact it is impossible to study its history or understand its development without some familiarity with the architecture of the Middle Ages and the Renaissance. This was not the case in other countries, in Italy for instance during the Renaissance, where the goldsmiths were the masters of the greatest painters and sculptors.

Shrines intended to contain the relics of the saints were indeed reduced copies of the stone tombs in which their bodies were deposited, and this is proved so long ago as in Merovingian times, by the curious golden reliquary preserved at Saint-Maurice d'Agaune and by the two highly typical little shrines from Saint-Benoît-sur-Loire and Saint-Bonnet-Avalouse, exhibited in the Retrospective Exhibition. These little coffers of wood, covered with thin plates of beaten copper, are the first tentative efforts of French goldsmiths of the twelfth century to represent the human figure, and should command our deepest reverence.

The Carolingian period was one of the highest interest, an age of transition in goldsmith's work; for various very ancient crafts, such as cloisonné enamel and vitreous cloisonné work, and the introduction of gems and filagree, are seen mingled with the newer champlevé enamel work. By the happiest good fortune one of the richest treasures of that period has survived till our day; of the important examples which compose it, almost every one was brought to the Petit Palais by the worthy Abbé in whose charge they are, and placed in its glass case by his own hands. This is the treasury of the Abbey of Conques in Rouergue. It is highly probable that this foundation, which existed even in the earlier Merovingian period, had, under the Carolingian kings, workshops for goldsmith's work, as every important abbey had. We may believe that the Reliquary of Pépin I., King of Aquitaine, was made within the precincts of the Abbey itself, and it is certainly one of the earliest examples of French goldsmith's work. Nor is there any possible doubt as to the objects in the treasury dating from the end of the tenth or the eleventh century. An exceedingly precious document, the "Book of the Miracles of Sainte Foy," related by Bernard, scholar of Chartres, and dedicated to Bishop Fulbert, gives many details as to the goldsmith's work produced at that time in the workshops of the Abbey.

Interested enquirers, who might have hesitated to make the journey to Conques, were so fortunate as to see here one of the most extraordinary works left to us from Mediæval times, the golden image, namely, of the patroness of the Abbey, Sainte Foy herself; an icon of austere aspect, before which many generations of pilgrims have worshipped in ecstasy. It is formed of plates of gold moulded unto a core of wood; she sits on a high-backed chair in an attitude of hieratic rigidity, described by Darcel as suggesting "the solemnity and mystery of Egyptian statues." Her robe is covered with gems and jewels, added to it in the course of ages by the piety of the faithful. Among them are antique intaglios and cameos of the greatest value.

Merely from the treasury of Conques we might illustrate the history of French goldsmiths' work from the tenth to the twelfth centuries, by the reliquary of Pope Pascal; the lantern-shaped shrine called the reliquary of St. Vincent, with its two beautiful little portable altars, tablet-shaped, one of alabaster, the other of red porphyry, one without enamels but with exquisite nielli, the other wrought in filagree with small cloisonné enamels forming bosses—either Byzantine, or French, as Darcel's fine work has proved, and unique as examples produced at Conques under the rule of Abbot Bégon, 1099-1188. Another specimen of great historical and critical interest is the Alpha, called Charlemagne's A. which is now regarded as having probably been executed at the beginning of the twelfth century under the rule of Abbot Bégon III., and which must have had its fellow in the shape of an Omega, to hang to the horizontal arms of a large crucifix.

Very important too are certain pieces to which the name of St. Gozlin, Bishop of Toul in the middle of the tenth century, is attached: a fine gold chalice and paten enriched with stones and cloisonné enamels; a volume of the Gospels with a jewelled cover; and the liturgical

comb now belonging to the treasury of the cathedral at Nancy. These, it must be said, are undoubtedly French, in spite of the strange opinion which would regard these objects as of Byzantine origin.

Another very remarkable example was for a long time reputed to be Byzantine, namely, the magnificent base for a cross in the Museum at Saint-Omer, formerly a possession of the Abbey of Saint-Bertin. This was the work of certain artists from Lorraine who in the twelfth century found employment in various parts, at Saint-Denis as well as on the banks of the Rhine, showing that the goldsmith's art was at that time international. Nor can it be asserted that the two reliquaries lent from the Abbey of Saint-Riquier are Flemish; the style of the chasing, the form, the introduction of nielli, are characters that we meet with in the goldsmith's work of all the countries at that time within reach of Flemish influence.

Quite apart from these must be classed the most admired and perhaps the most beautiful piece of French goldsmith's work of the Middle Ages: the gold chalice of Saint Remi from the Cathedral at Reims, so pure in form, so rich, but so discreetly sober in style, with its gems, enamels and filagree.

The artists of Limoges were already famous for their enamel work, before Suger invited those of Lorraine to Saint-Denis. But they were essentially conservative, and very slow in shaking off the Byzantine influence that had weighed for so many centuries on western art. The processes of *champlevé*, first used during the ninth century, did not supplant others, such as *cloisonné*, which survived for a long time; indeed at first the *champlevé* method aimed at imitating *cloisonné*. In the twelfth century *champlevé* enamelling was practised in France with great skill and learning as one of the chief elements in decorative goldsmith's work. We find portrait figures enamelled on the flat, on a copper or a pictured background, such as the remarkable Geoffrey Plantagenet, a plaque for a monument, which has been transferred from the Church of Saint Julien at Le Mans to the Museum of that city. Two other pieces of the same kind, the monumental plaque of Fulger, Bishop of Angers, of which a drawing exists by Gaignières, and the fine effigy in death of Saint Nicholas of Bari, published last year by M. Bertaud in Piot's *Recueil de Mélanges* are all undoubtedly of Limoges origin.

Towards the end of that century we find enamel on shaped metal pieces, and then relief in pure goldsmith's work was introduced; while at Limoges heads cast and chiselled in relief were mounted on enamelled backgrounds. The thirteenth and fourteenth centuries were a period of an extraordinary artistic development at Limoges. The workshops of the artists had superseded the monastic workshops and were sending forth all over Europe such pieces as the reliquaries of Ambazac, Bellac, Sarrancolin, Gimel and Nantouillet; the croziers of the Martin Le Roy, the Oppenheim, the Bardac and the Chandon collections; pyxes, such as those of the Marquise Arconati and Mr. Taylor, and the processional crosses of Chartres, Amiens, Bordeaux and Bourges. Some of the reliquaries above-named have whole figures in relief and covered with enamel, the head sometimes in relief and sometimes flat. The metal background may be chased with a delicate tendril pattern; the pieces thus engraved are of especially fine workmanship and the enamel exquisite in colour. The workshop which sent them out was evidently the home of highly skilled and artistic craftsmen. These works carried the fame of the centre of industry on the Vienne into Spain, Italy, and the lands of the north.

All this time the artists of northern France and Flanders were employed in their craft of goldsmith's work pure and simple; enamel had not here, as at Limoges, taken the place of other decorative treatment. They showed on the whole perhaps a severer taste and style, derived

from contemporary architecture. The chalice of Saint Remi is the purest masterpiece that has come down to us from the twelfth century. The fine silver-gilt ciborium at the cathedral of Sens, the shrine of the Holy Thorn from the Augustin friars at Arras (in the Bardac collection), the crosses at Amiens and at Rouvres, and the reliquary in the shape of an arm in the Rouen Museum, are all fine examples of twelfth-century work. In these pieces of every form, all the crafts of the goldsmith are practised, often by rough and clumsy hands, but purpose is stamped on them all; the style of each period is respectfully adhered to, and the ornamental character is always appropriate. Various materials—gold, silver, enamel and precious stones—are employed with a wonderful sense of colour, harmony and fitness to the decorative composition.

We know from records that the most sumptuous specimens ever produced by the goldsmith were made in France during the fourteenth and fifteenth centuries. The wonderful cup of enamelled gold, which formed no doubt part of the treasure of Charles V., has unfortunately passed from the possession of Baron Pichon into the British Museum, and we must for ever lament our having failed to secure it for the national collection. The Retrospective Exhibition could only show the charming reliquary with little angels from Jaucourt, the Crown of the Paraclete from Amiens, the reliquary of Saint Aldegonda from Maubeuge, the *ex-votos* presented by Henri II. and Henri III. to the Cathedral at Reims, and some fragments, as for instance the two gold statuettes lent by M. Corroyer.

The taste for goldsmith's work did not lapse in the sixteenth century and Italian influence was evident before the advent of Cellini; but a new kind of enamel, enamel-painting, presently enjoyed all the favours of fashion and was ere long introduced into most forms of goldsmith's work.



CHALICE AND PATEN

OF SAINT GOZLIN.

Gold.

TENTH CENTURY.

Treasury of the Cathedral at Nancy.

This chalice and paten are of gold, enriched with precious stones and small cloisonné enamels of unusual workmanship and exquisite colour; they are set among tendril scrolls of filagree. Some critics have put forward a strange theory that these vessels are reminiscent of Byzantine Art, an admissible opinion so far as the influence of style is concerned, but quite unacceptable from the point of view of method and execution.

Tradition has it that they belonged to Saint Gozlin, Bishop of Toul (who died in 952), as also the cover of the Book of the Gospels reproduced in this volume, and the ivory comb. These, and all the most ancient pieces in the treasury of the Abbey of Conques in Rouergue, are examples of most precious rarity of the arts practised in the great Carlovingian abbeys. And Toul, as the see of an extensive bishopric, must no doubt have had monastic workshops like those at Conques.

All these treasures, which were long preserved in the ancient cathedral at Toul, have been transferred to that at Nancy.

SHRINE.

Champlevé enamel, Limoges.

THIRTEENTH CENTURY.

From the old Cathedral of Apt (Vaucluse).

The style of this reliquary is Romanesque though late; it is in champlevé enamel with a chased tendril-pattern ground. The compartments are divided by little pillars and contain heads of saints with glories, coarse and primitive in design.



DECENNIAL EXHIBITION.

PORTRAIT OF MADAME R.

By Ferdinand Humbert.

M. Humbert, to whom a first class medal of honour was awarded last year by the almost unanimous vote of the Society of French Artists, is among contemporary painters one who has given much study to the modern type of face and form, and who, in his portraits, has best succeeded in rendering them with truth, precision and elegance. He constantly strives to improve, and the progress he has made since 1873, when he exhibited a portrait of Count Samy Welles de Lavallette, has brought his powers to such a degree of mastery as is rarely seen; the evidence may be found in the "Portrait of Madame R" which is here reproduced. Still, it would be unfair to overlook, in favour of this class of work, the large compositions painted by M. Humbert since 1865. Some of them have left a deep impression in the memory of those who saw them, and it is impossible not to esteem very highly their creative distinction, fine sense of composition, and magic of colour.

"The Flight of Nero," "Œdipus and Antigone finding the bodies of Eteocles and Poly-nices;" "The Rape—an episode of the Invasion of Spain by the Saracens," "Ambroise Paré imploring the pity of the Duke of Nemours for those dying of hunger and misery," "Messaouda," "Helena," "St. John the Baptist," the slender "Delilah," so womanly and so evil, in the Salon of 1873, the "Virgin and the Infant Christ with St. John the Baptist," in the Salon of 1874 (now in the Luxembourg); "Christ at the pillar" (Orleans Museum), "Christ pardoning the woman taken in adultery," "The Rape of Dejanira" and "Salome" in the Salon of 1880. Again, the decorative panels for the Mairie of the fifteenth *arrondissement*, and better still those for the Panthéon, and the triptych of "Saint Mary Magdalene," a work which indeed arouses the admiration of every beholder by its conscientious drawing, purity of tone, harmony of colouring, and a peculiar feeling for womanhood.



PORTRAIT OF A LADY.

BY FRAGONARD, 1732-1806.

Madame Hébert's Collection.

A long oval face, hair raised and curled on the top of the head to display the forehead, speaking eyes, a delicate nose and expressive mouth, form the type of feminine beauty which Fragonard seems to have admired particularly. For instance there is the charming female head called "Le Chant" in the Galerie La Caze in the Louvre, a more important work, but not more brilliant and lifelike, though executed with no less spirit. The fine amber tone, so rich in its glow and delicious to the eye, is a distinguishing characteristic which a foreign school was ready to adopt; and it is easy to trace the relationship of the great English portrait painters, as for instance Reynolds, to the French masters of the eighteenth century, including Fragonard.



DISH.

Earthenware, after Briot.

BY BERNARD PALISSY, 1510-1590.

Baron Gustave de Rothschild's Collection.

This circular dish, with a central boss, shows in the middle Temperance seated and looking to the left, holding a cup in her right hand and an ewer in her left. Round this centre are four oval medallions bearing reclining figures representing the four Elements. On the rim are eight more ovals, divided by masks and floral scrolls with birds and fruit; on each is a reclining or seated figure, representing Music, Arithmetic, Geometry, Astronomy, Grammar, Dialectic and Rhetoric.

The harmonious hues of the enamel, a blue, violet and green jasper, are superb; and this rare piece is second to none, not even to the example in the Louvre.

This dish is a repetition in pottery of a famous work in pewter by the goldsmith François Briot. This example enables us to detect a method which Palissy was not averse to employing: namely the exact casting of a piece of metal work, enabling him to avoid the slow labour of modelling. It is in fact to this process that we owe the rustic work, so-called, of his famous pieces decorated with natural objects.



BACCHANTES.

Terra cotta.

BY CLODION, 1738-1814.

Count Moïse de Camondo's Collection.

This group of Bacchantes with their pretty whirling movement, lively grace and harmonious balance, view it from which side we may, presents an outline of great elegance, a sort of capricious arabesque of arms and legs. How strange it is to think that such spirit, such joy in life, and, as it would appear, such rapid dexterity of hand, should have inspired and wrought works executed in the midst of storms. And when we investigate the private life of Claude Michel, known as Clodion, we find that it was in fact one long course of unremitting labour and painful struggles against penury. Indeed, the sculptor of youth, of sweet and happy faces, of children and nymphs, of mirth and folly, died on the day when, after a battle, Paris opened her gates to the allies—died in a wretched room in the Sorbonne, granted to him by the Government as a last relief.

This terra-cotta group is an important example of his work, and may be classed with two very fine similar groups in the collection of Baron Edmond de Rothschild.



THE ANNUNCIATION.

Ivory.

FIFTEENTH CENTURY.

Langres Museum.

A happy chance led to the exhibition, side by side, of the beautiful group in ivory of late thirteenth century work, belonging to MM. Garnier and Chalandon, and of this Annunciation, the most precious possession of the little museum in the city of Langres. The comparison of the work of the thirteenth century with this of the sixteenth is highly instructive, and enables us to note the change which the Gothic had gone through in ivory work; in fact, by this time it had abandoned most of its fine qualities of simplicity and calm dignity.

In this later example the Virgin is heavy and undistinguished; the Angel, if more picturesque in his costume—very exactly bearing the date of the period,—is devoid of dignity, and has lost the sense of his Divine mission which in the earlier work inspired him wholly.

The group is in a marvellous state of preservation, and the original colouring, somewhat rude and glaring, has lost none of its freshness.

The style of the figures, their attitudes, and the spirit of the heads tempt us to suppose that the work may be Italian. The plinth on which they are placed, and which is certainly of the same date, contributes to confirm this view; it is ornamented with an inlay of coloured woods, of a kind called *alla certosina* which is essentially Italian. Two large and famous examples of ivory work, both undoubtedly Italian—the Reredos of the Certosa of Pavia, and the Reredos in the Louvre from the Abbey of Poissy, are set in mounts of identically the same kind.

The group of the Annunciation at Langres still has belonging to it a case of stamped leather bearing the arms of Philippe le Bon, Duke of Burgundy, whose property it once was.



CONSOLE.

Wood gilt.

PERIOD OF LOUIS XVI.

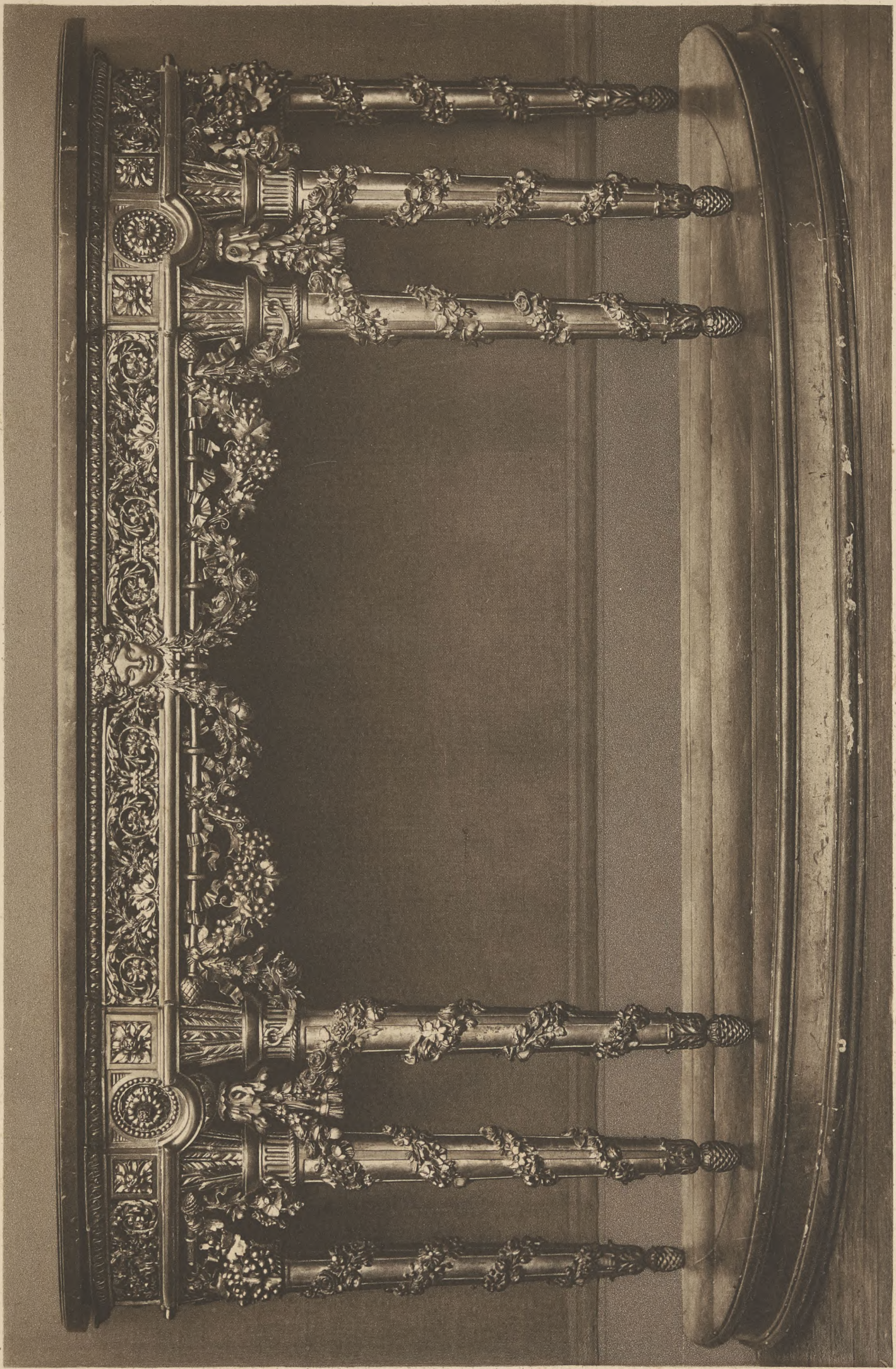
Ministry of the Interior.

This console is supported on six straight legs in the shape of quivers, with feathered arrows at the top, and closed below with a pine-cone. They are wreathed with roses, and the garlands are prolonged into swags tied with ribbons all round the front and sides of the console.

The top rests on a border of scroll work interrupted by the capitals of the six legs.

This frieze and the garlands are of the very finest workmanship; nothing can be firmer or freer in style and handling. The wood is treated and carved with the decision and certainty which we find in the chased metal work of the same period, and yet no characteristic quality of wood carving is overlooked.

Though executed at a time when furniture was going through a great transition of style under the influence of German artisans, so numerous in Paris during Louis XVI.'s reign, this piece is very characteristically French, and marked by inimitable grace and finish.



COFFER.

Impressed leather.

FIFTEENTH CENTURY.

Clermont-Ferrand Museum.

This coffer, a long rectangular box with a semi-cylindrical lid, is decorated with designs on all four sides, impressed in the leather by hand. On the front is the Adoration of the Magi, on the back a fight of Centaurs against monsters half man half beast. At one end there is a stag hunt, and at the other a fool startling some women who are bathing in a tub.

On the lid there are three separate subjects. On the front half a gentleman and lady are seen playing a harp and a mandoline; and a gentleman and lady playing a game of drafts while some others look on with attention. On the back half, a dance is beginning.

All the figures represented in the decorative pictures on this box wear the costume of Louis XI's reign represented with perfect exactitude, as may be verified by a comparison with miniatures and manuscripts of the period. The tradition exists at Clermont-Ferrand that the coffer was made for King Louis XI.

This is one of the most interesting and best preserved examples of its kind; another similar work in the Cluny Museum is equally good.

See *Gazette des Beaux-Arts*, Per. II, Vol. XXXV (1887).

ÉMILE MOLINIER (*Album archéologique des musées de province*), Part 2. — Leroux, 1891.



HEAD.

Terra cotta.

BY FALCONET, 1716-1791.

M. Donop de Monchy's Collection.

"A man who, fifteen or twenty centuries hence, will show by some heads or feet of his statues of what we are capable." So writes Diderot of Maurice Etienne Falconet; and the pronouncement will seem to us somewhat exaggerated if we think of the Nymph stepping from her bath, in the Louvre, and of the graceful statuettes in white marble of which some pleasing examples were exhibited in the Petit Palais. We find in them a singular gift indeed of expressing female grace, the flowing movement of a pliant body and the warm polish of delicate flesh seeming to shiver at finding itself bare. Falconet has here shown himself as a highly refined voluptuary.

And yet the famous clock with the three Graces, which looked finer than ever at the Exhibition, has in it something more than this; and so again has this terra-cotta mask in which Falconet has intended to leave us a presentment of his own face, revealing a keen and determined power of expressing vitality and character. What then did Falconet lack of being one of the great sculptors of his time? Opportunity. For he had every needful gift: a sense of life, a penetrating eye, and wonderful facility of finger both in moulding the clay and in the dexterous handling of marble. This terra-cotta head, in which he comes before us with his observant look, and a sensitive nose with dilated nostrils which almost have the breath of life, can but fill us with admiration and regret.



CHARLEMAGNE'S A.

Goldsmith's work.

ELEVENTH CENTURY.

Treasury of the Abbey of Conques, Rouergue.

This object, in the form of an *Alpha*, is made of wood covered with plates of silver gilt. At the top a circular disk has a large boss set in it, of rock crystal; the two legs of the letter, like the disk, are covered with uncut stones set in tendrils of filagree. The base, evidently added at a later time, is ornamented with floral scrolls in repoussé work. Two angels, in silver repoussé applied to an oak core, and fixed to the base, are also less ancient additions.

According to a tradition current in the Abbeys of Aquitaine in the twelfth century, Charlemagne bequeathed to each of twenty abbeys in his Empire, and founded under his direction, a reliquary in the form of a letter of the alphabet. To the Abbey of Conques fell the letter A. But M. Emile Molinier rejects this hypothesis on historical grounds, since Charlemagne, if he could be supposed to have left such a bequest, would not have favoured the Abbeys of Aquitaine but those of the Rhine country where he habitually resided.

It is known that, towards the end of the eleventh century, two large crucifixes were made at Conques, which would of course have the letters A and Ω suspended to the transverse arms; there can be little doubt that "Charlemagne's A" belonged to one of them. In fact, an examination of the bevelled base which connects the side pieces, reveals that it is made up of fragments of the title from the top of a Cross, with the words "*Jesus Nazarenus, Rex Judæorum.*" The size of the letters, which could only have belonged to an exceptionally large Crucifix, justifies us in supposing that this title label is the last surviving relic of the Cross of Conques to which the Alpha was suspended.



UNIVERSAL EXHIBITION OF 1900.

THE PONT ALEXANDRE III.

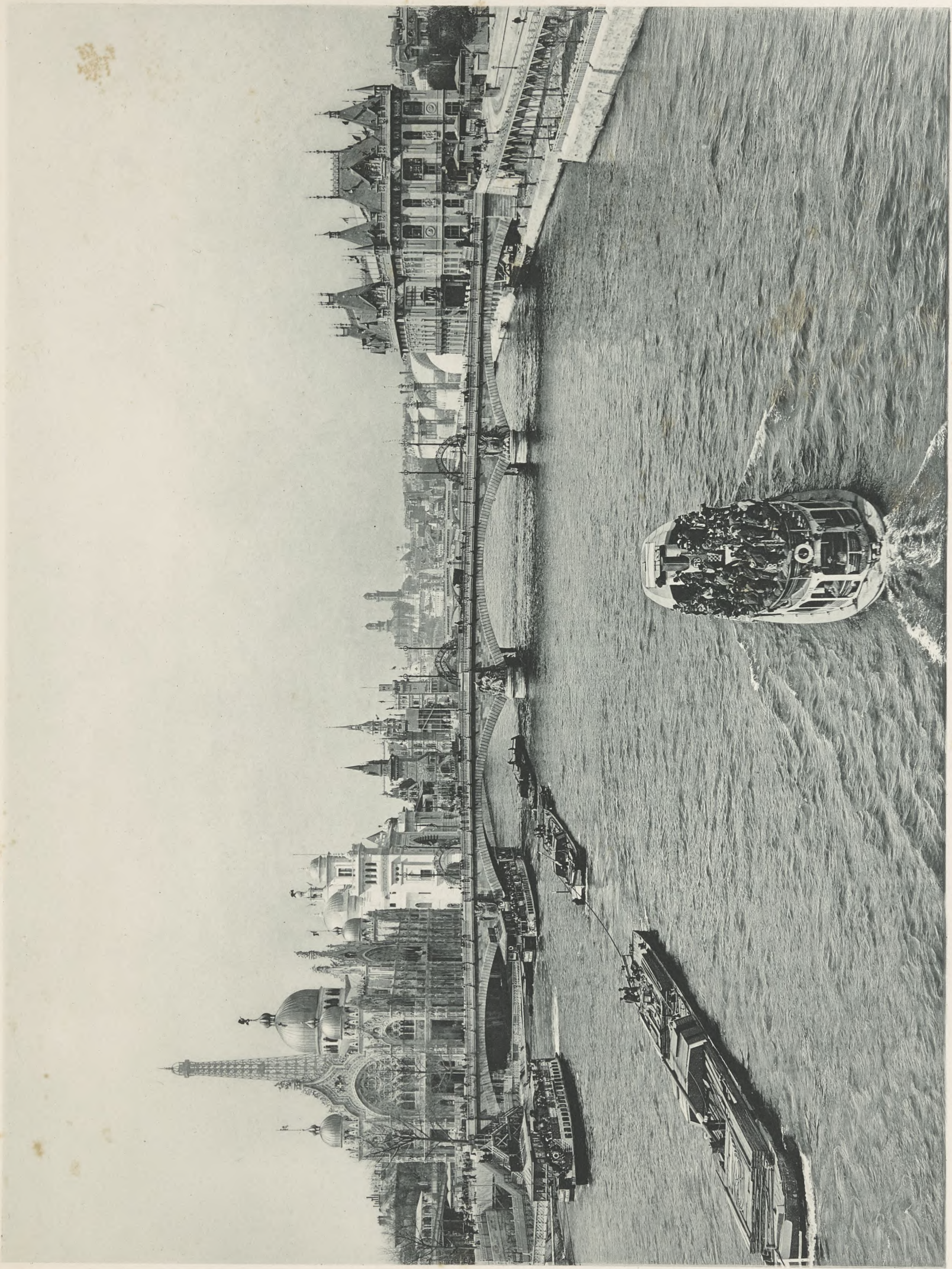
View taken from the left bank of the Seine.

On the very spot where the Pont Alexandre III now spans the Seine, as a prolongation of the Esplanade of the Invalides leading to an avenue crossing the Champs-Élysées, a suspension bridge formerly existed from 1824 to 1826. It was designed by M. Navier, on the principle first applied in the United States by Mr. Finley twenty-seven years earlier, and then and now frequently adopted in England. The chains, flexible throughout, by which the roadway was suspended, started from tall stone piers on the banks, and ended in caissons sunk two metres below the river bed. But on the 26th September 1826, in consequence of the bursting of a dam which gave rise to a temporary inundation, the upper part of the counterpoise to the caissons on the Champs-Élysées side yielded to the pressure; the piers leaned forward a little, and the work, though almost finished, was abandoned by order. The Municipal Council of Paris then made eager protest against the site chosen for the suspension bridge, against the opening of a roadway across the Champs-Élysées to give access to it, and against the erection of the piers, which in fact intercepted the view of the building of the Invalides. The Government in consequence relinquished the work which had given rise to so many objections, demolishing the bridge constructed by M. Navier and erecting instead the Pont des Invalides lower down the river.

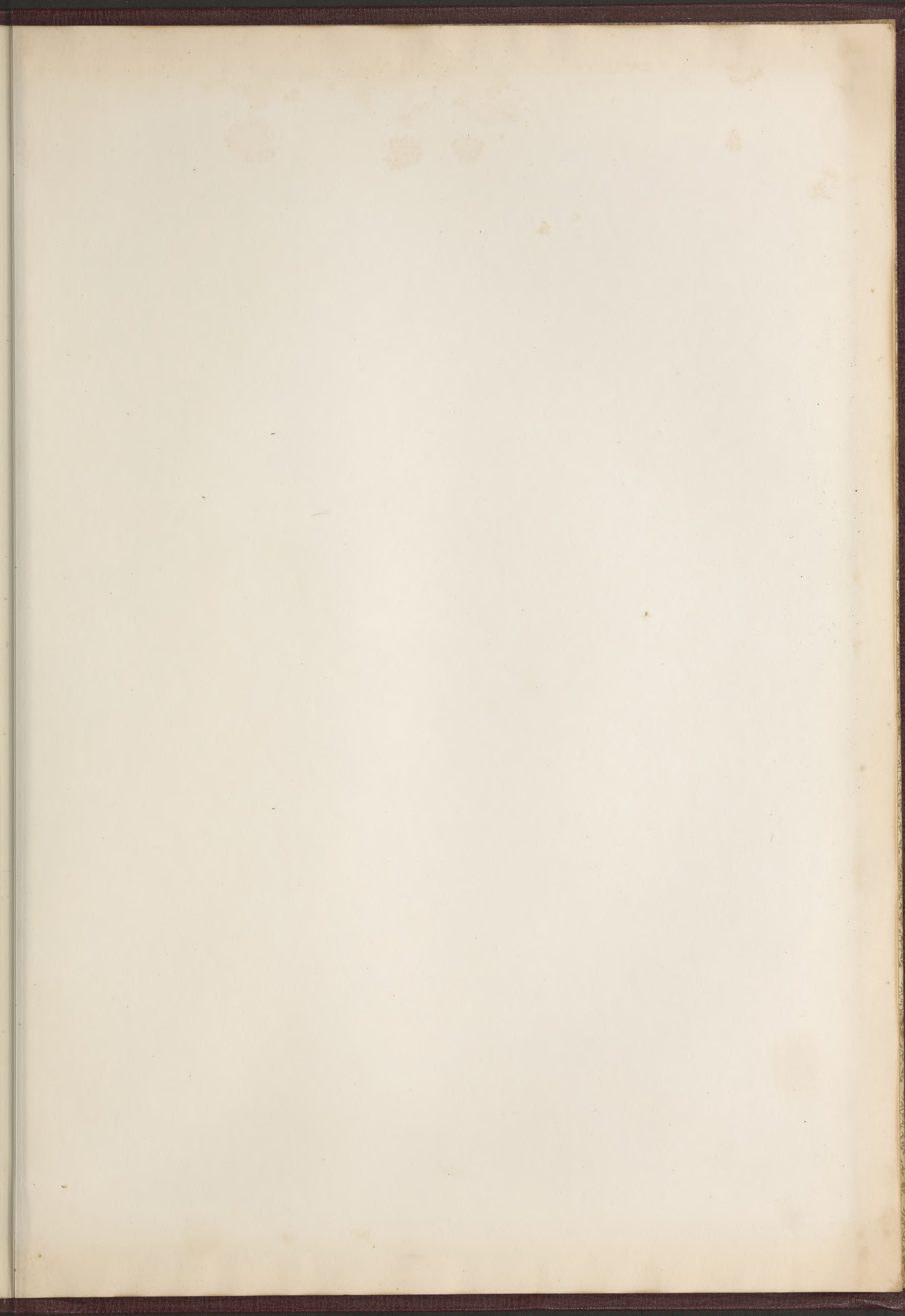
In 1890 the idea of a bridge across the Seine at this point was revived by the Compagnie des Chemins de Fer de l'Ouest; it was even proposed to erect a terminus on the Esplanade of the Invalides; but the Commissioners for the Great Exhibition having taken possession of that ground and part of the Champs-Élysées, proceeded to construct, in 1896, in lieu of a rather mean-looking bridge made by the railway company in a line with the rue de Constantine, the present monumental structure. The works were entrusted to MM. Réval and Alby, engineers to the Government, and the first stone was laid in October by the Czar Nicolas II., and the President Félix Faure. The work was begun in May 1897, and the bridge, absolutely finished, was opened for traffic within the Exhibition on April 15th 1900.

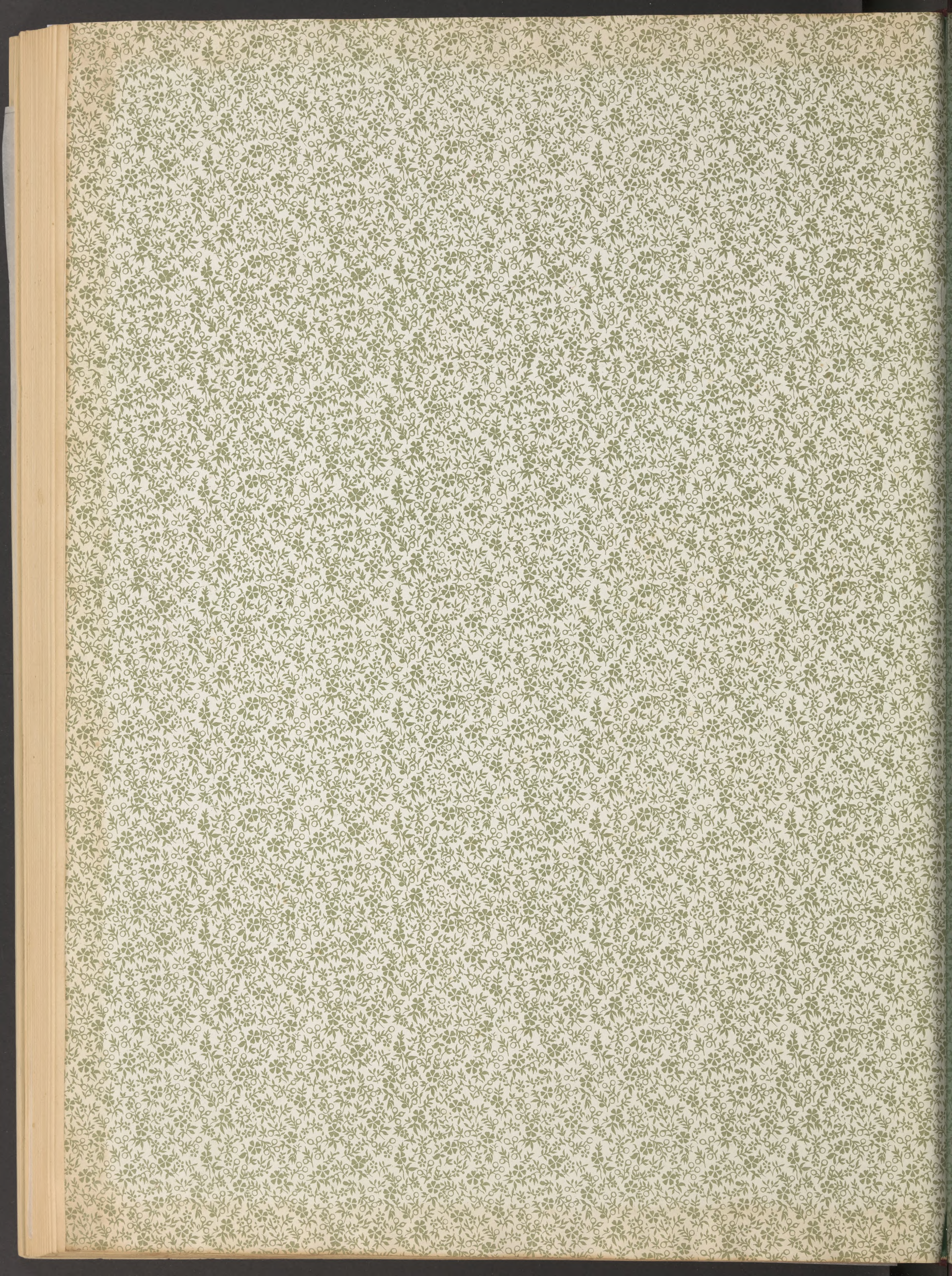
The view here given, taken from the Esplanade of the Invalides, shows in perspective the Petit Palais in the Champs-Élysées. To the right may be seen the Main Entrance, with the figure of *La Parisienne* by M. Moreau-Vauthier, and in the distance the obelisk from Luxor with the Place de la Concorde and the opening of the rue de Rivoli.





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127





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